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# MUZZIK

the ultimate dance music magazine

No 34 MARCH 1998 £2.40



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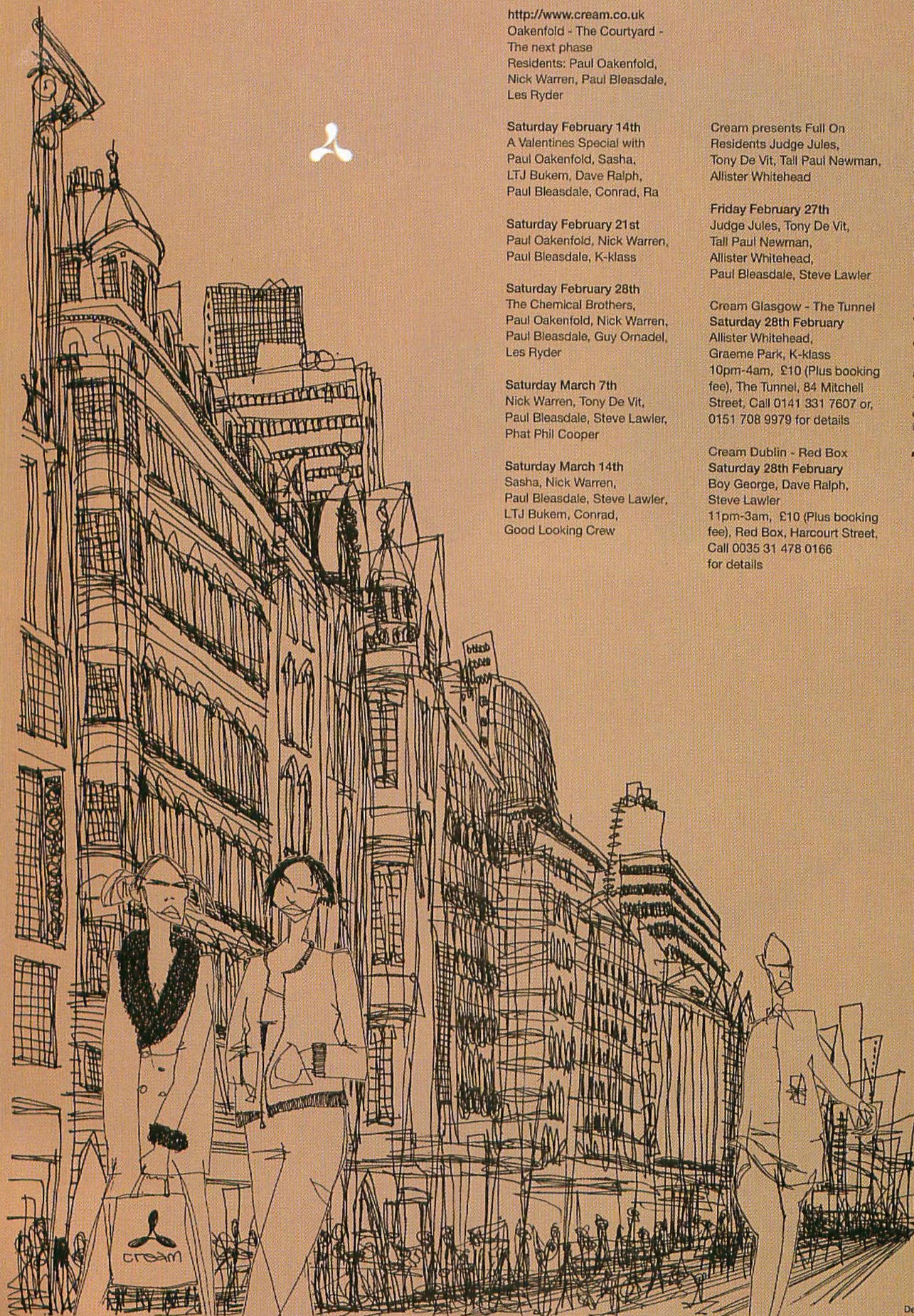
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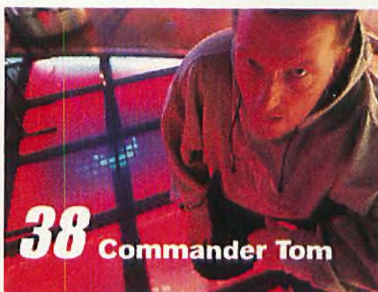
Hard? Hard as nails, mate. Seven years on and it's still the best techno club in the country.

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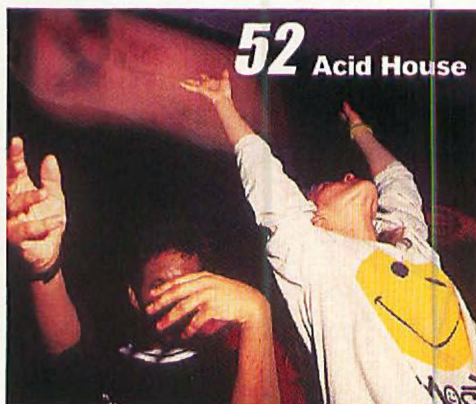
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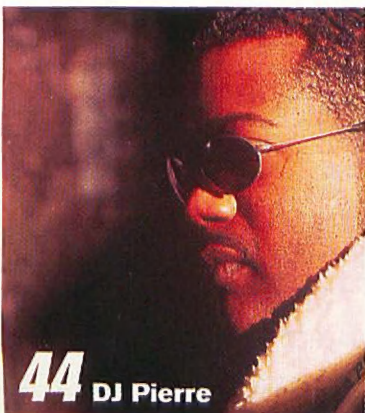
Your year by year guide to the best ten years youth culture have ever had. And don't let anyone tell you otherwise.

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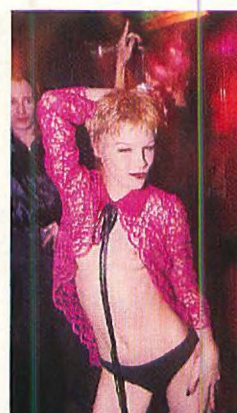
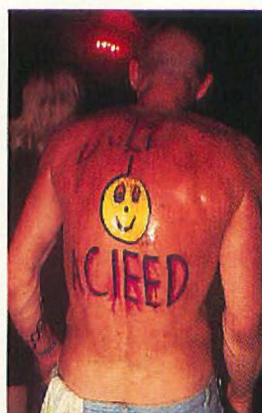
What if Ecstasy and house music never joined hands back in 1988. What would the musical horizon be like then, eh? BILL BREWSTER takes a look.



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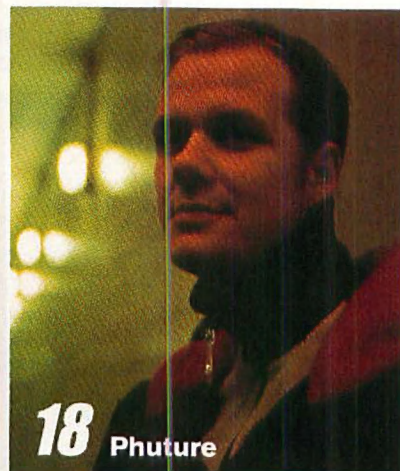
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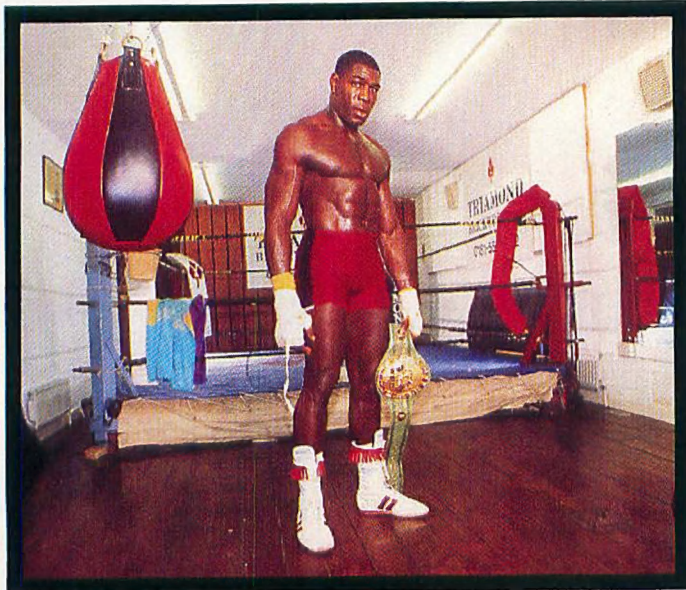


next issue on sale Wednesday March 11



# MOUTH OFF

Scribes, vibes and diatribes all welcome. Mouth Off, Muzik, Kings Reach Tower, Stamford Street, London SE1 9LS. Or e-mail us at "muzik@ipc.co.uk" Include your name and address. Muzik reserves the right to edit letters.



## BRUNO — DOWN AND OUT

I'm writing to give you a realistic viewpoint of probably one of the most scandalous things I have ever witnessed in a nightclub. Along with my three friends, I decided to attend The Main Event at the Studio Club in Wolverhampton on Saturday December 20, so we bought our tickets in advance. The line-up promised Frank Bruno and Nigel Benn head-to-head. We were sure this was going to be a night not to be missed.

At midnight we were told that Bruno was an hour late and Nigel Benn would have to go on first. Benn was playing a corker when Frank Bruno appeared behind the decks. Benn carried on while Bruno went for a walk around the club with his entourage including his wife Laura and the biggest

and meanest looking guys who must have been his minders. The dancefloor was kicking and Benn's tunes had me and my friends kicking up dust on the floor. Then an announcement over the mic said, "Please put your hands together for Frank Bruno." I went forward onto the podium in front of the DJ box to watch.

Behind the decks were four of his entourage as well as Frank himself. To my horror and disbelief I could see that three of his mates were doing the mixing and selecting of the records — in other words DJing for him. I stood there watching for the half an hour this lasted, only to see these guys DJing while Bruno never had a record in his hands. In fact the only thing that passed through his hands were drinks.

I hope you print this letter to stop other punters being fooled by Frank Bruno, and to let people know that Nigel Benn is a top class DJ who has obviously decided that DJing is now his career. Let's hope Bruno sticks to pantomimes.

DAVID ADAMSON, Leicestershire

## MRS WOODS YOU BELIEVE IT?

I AM writing to say how disappointed I am with the way I was greeted when I approached Mrs Woods for her autograph at Encounters nightclub in Great Yarmouth.

Firstly, I would just like to say how I respect her for travelling down to Yarmouth to play, but from the moment she stepped into the building, all she showed was a total lack of enthusiasm and no interest in those that came to see her.

The next downer was when Mrs Woods, having already had two free drinks on the house, complained to the management after being charged for the third! And finally, when I approached her at the bar and asked if she would be so kind as to sign my flyer, she seemed very uninterested in me and rather offish with the fact that I had approached her in the first place!

After she had signed the flyer, she quickly handed it to me without even looking at me, then she simply just turned away. Okay, so the clubs in Great Yarmouth aren't exactly the Ministry Of Sound, but it's the atmosphere that counts, and even if the night wasn't as busy as everyone had hoped, it would have been nice for Mrs Woods to have at least appreciated those that were there, instead of appearing to be more superior than them.

So, Mrs Woods, if you are reading this, and remember me, I'd like you to know how much I respect you as a DJ and a producer, but as for your attitude, change it, because it stinks!

L. Great Yarmouth

## MANCS FOR THE MEMORIES

I'VE just thrown aside the December issue (Muzik 32) of your once unbiased and refreshing publication.

Having been on the scene in the north-west since 1989 and played out locally and further afield on the small club and college circuit, I've seen many a media-hyped musical trend come and go, but I believe that hacks such as yourselves have reached a new low in creating the musical Frankenstein known as speed garage.

To start with, anyone suggesting that there is anything remotely new about the lifestyle or image associated with this scene is clearly deluded. Rewind back to 1991, the Hacienda had just re-opened after regaining its licence. Only unlike the Baldrics and acid teddy boys who had queued along Whitworth street a year earlier, this crowd were clad in Destroy, Blundstones and Armani. Although Ecstasy was still popular, the drug of choice was fast becoming Charlie, and the drink champagne.

That's really where the similarity ends. Because while those in the know were grooving to undoubtedly the best years of quality US garage and top Brit stuff, our modern contemporaries on the London Sunday scene are left with throw away b-line tracks and MK out-takes from 1993, maybe pitched up a bit. There isn't one quality song to come out of a scene obsessed with sounds the real garage massive left behind years ago.

So when you come up with a "Pressure", or "Reachin'" of your own, only then can you slag off people like the Mighty Humphries. People who'll still be spinning the real shit with soul when Spooky and his wanky Dream Team have moved on to "progressive old school" or whatever shit you come up with next. Maybe we should take a leaf out of hip hop's book and "keep it real"! DJ GEESE, Kube FM, Staffordshire

EBD... by MAD JYM







## WARNING! WARNING!

I RECENTLY trundled down to my local record shop and excitedly purchased a speed garage compilation entitled "Speed Garage Anthems" on BMG.

Side One of the first tape was rather good, but I was appalled and embarrassed to find that Side Two was so badly mixed that I was tempted to return my tape with a note saying my granny could have done better.

On second thoughts, maybe the cassette itself was faulty, so I took it to a pal for a second opinion. He was equally appalled. I cannot understand how the label would seriously consider putting this mix out and presume that it was acceptable. It totally ruins the fact that Side One of the tape is actually pretty good.

Surely there must be some way of ensuring that all mix compilations should be up to a professional DJ standard. FRAGGLE OF THE ROCK, Essex

## WE MADE A WHOOPSY

IN February's edition (Muzik 33) you wrote about someone throwing a pint of lager over Laurent Garnier in Saints & Sinners. A few corrections: Voodoo is the North West's longest running techno club. Nobody threw any lager anywhere (not even over Garnier). The club was packed out, nobody would be legging it anywhere, and you could barely move it was that rammed! I work there as well - so there!!!!

SUE, 3-Beat, Liverpool

*Oops! Yes Sue, you're absolutely right. On all counts. In fact, the incident occurred at Reading's Checkpoint Charlie. The journalist concerned has now been confined to a cramped and musty echo chamber where they are subjected to non-stop gabba pitched up to 45rpm at plus 8. And they won't be coming out until they can show us with pinpoint accuracy exactly where Ulan Bator and Saffron Walden lie on the atlas. Cheers!*

## DJS WANTED

PUT simply, this is a begging letter. I am studying sociology at Manchester University and am writing a dissertation on the career of the DJ. I could bore you with a detailed exposition of my research, but I'm sure that nobody is really that interested. What I really need is to get in touch with DJs in the Manchester area who would be willing to be interviewed some time over the next two months. If there is anyone out there who could help me, could they please contact me on the address below so that we could sort out a time for an interview. Any level of DJ is acceptable, and I would really appreciate any contact with DJs. Many thanks in advance.

MATT PADLEY, Flat 6, Leamington House, Whitworth Park, Grove House, 316 Oxford Road, Manchester M13 9NG.

## I WILL NOT BE BOXED IN!

I AM a DJ who enjoys playing various styles of house music in my sets.

However, I'm with an agency for up-and-coming DJs which really is a waste of time and money because they have told me my

demo tape must be of one style only. So I take it I can now only play speed garage, real house, hardbag or another style of house music which has been given a label!

Secondly, does nobody accept my own personal style? If so, do all DJs play music they sometimes don't enjoy? Is this right? I've been DJing for three and a half years now and I respect and appreciate all forms of house music, but why is house being segregated? Probably to make it harder for people like myself.

LEIGH DODSON, Dorset

## APHEX - THOU ART OUR SAVIOUR

FOR all the anarchist leanings of the dance scene, the fact remains that it is populated by a bunch of trendy halfwits with names like MC Mikey Mike or DJ Jazzy Jeff. These people are only interested in fashion and where to be seen. But unfortunately not the music.

However, when a true renegade genius like Aphex Twin comes along, complete with challenging and forthright views, these self-styled "urban terrorists" erupt with indignation and disgust. Perhaps they would be better off listening to something less controversial. The Chemical Brothers or The Prodigy, for instance.

AUTO TEC PILOT, Newry

## HALLOWED BE THY NAME

THIS is a reply to the retarded letters by L. Daniel and Colm Furey in last month's (Muzik 33) issue.

I cannot believe the youth of today was caught up in the mass hysteria of that woman's death. None of these "mourners" care about the thousands of people around the world who die through poverty or torture. Cry for them, not some Princess who had privilege and wealth all her life just because of who she was. Aphex Twin was just giving his own legitimate opinion (quite funny as well) which is his right. As for his musical ability, Daniel and Furey should listen to his tracks and try to hear those things called originality, progression and experimentation. Who knows, if we ask him, he might do a remix of "Candle In The Wind". Just remember about Diana and the Royals: it's one down and 20 to go. *Vive La Republique!*

KEEF TOMKINSON, Stirling

## FOR EVER AND APEX-ER, AMEN

THIS letter is for L. Daniel and Colm Furey (Muzik 33). Your comments on the Aphex Twin made me sick! Richard James is perhaps one of the greatest artists this country has seen in many years. He takes sounds used to great effect by other lesser electronic artists and twists them into sonic soundscapes that both entertain and challenge. The fact these readers describe his music as "noisy and lacking in soul" only goes to show their own unwillingness to accept electronic music as an art form and solely confine it to the realms of bangin' choons. Richard James' music swings from searing noise pollution to ambient beauty to booty-shaking stompers, and

each song he creates manages to manifest feelings within us, whether it be sadness, happiness or even repulsion. This is his job (and the job of film maker Chris Cunningham) to awaken these feelings inside us. To compare him to Paul Van Dyk is to compare the Teletubbies to Pavarotti - they do not even exist in the same sphere!

As for the Diana comments, it is sad when anyone dies. She is no more or less special than anyone else - she just happened to be a member of an obsolete, crumbling ruling class. Mr James was perfectly entitled to his view, as are the scumbags at the tabloid newspapers who made their fortunes out of Diana, and the even bigger scumbags who bought their newspapers and gave them their fortune.

Richard James keep on!  
ALLAN BLAIR, Scotland

## THE KIDS ARE ALRIGHT

THEY say you're never too young to start and here's proof. These are some Polaroids of my two-year old son Billy showing early signs of being into all things dance (see left and below).



Don't panic - we keep a careful eye on the jar of Vitamin C in our house!

When not on the mix, Billy likes nothing better than to relax reading Muzik, but gets frustrated when

he can't find any reviews on "Tubby dub" or "Wendy house". Could Muzik please start catering for the clubbers of the next century?

TIM REEVES, London

## BENN - THE COMEBACK KID

I AM writing in response to your latest letters pages regarding Nigel Benn (Muzik 33). Firstly, I would like to say that I can't disagree with the comments about the way he reviewed the tunes the month before and maybe Muzik should be a little more careful when selecting guest reviewers.

However, on New Year's Eve, I warmed up for Nigel at the Next Generation Ball at St Georges Hall in Liverpool, and after meeting, talking, handing over, listening and dancing to most of his set before moving on to my next gig, I feel it is time for another DJ to speak out.

He looked and acted very professionally. In fact, I found him very down to earth and easy to talk to. I felt I had done my job well, we had a good vibe in the huge venue and by the time Nigel took over the place was rockin'! He went straight into his speed garage thing and I feared our Northern crowd would reject him if he didn't read the floor and keep the vibe up. Then, thank fuck, he started to drop some top classic house tunes and then drifted in and out of good uplifting house, garage and of course



DJ Billy!

his beloved speed garage.

What I'm trying to say is Nigel did himself proud and the crowd warmed to him as his set progressed, especially when the MC he'd brought along got on the mic and rapped his bollocks off. Everyone I spoke to felt they had had their £25's worth and people were surprised that Nigel could do the job to such high standards. So please could we now let poor old slag-him-as-much-as-we-can Nigel Benn get on with the job and stop worrying about whether he can or can't do the business, because if he wasn't up to scratch, he wouldn't get booked. DJ WOODY, Manchester

## AIR WE GO

WHEN Air come within a light year of matching the soul, depth and emotion of records like "Dummy", "Protection" and "Blue Lines", they can criticise the Bristol scene (Muzik 33). As good as some of their records are, none of them are exactly "Unfinished Symphony", are they? NICKY D, Manchester

P.S. Bring back Hang The DJ and hang Graham Gold again, just for the sake of it.

## A POSTCARD FROM THE EDGE

WE'RE two regulars at Voodoo who have packed in our jobs to travel around Europe in our van. We felt that we'd lost touch with what was happening back home, until our prayers were answered and we spotted your December issue on a newstand, bang in the middle of Barcelona's red-light district. Whilst in Barcelona, we saw Basement Jaxx tear down the Nitsa club with an awesome set. It was an excellent night that had everything except our mates back home in Liverpool. So we wanted to

write and say, we miss ya loads and keep funk'n'. DAN & ANDI, Somewhere In Spain (via a postcard)

## WHY OH WHY OH WHY?

UNDERGROUND is the new cheese on the block, with such wonderful acts as Robbie Williams, Usher and Swing Out Sister all receiving the underground remix treatment. These people

have never been there for house music or garage, yet like a whore to a £10 dick, they're riding it, along with the remixers.

These people do not give a fuck about the beautiful sounds of house music. But if there's money to be made, they will be on that tip. All the people who remix them should be made to sort it out. By putting out these wack records, you're making the whole thing look pretty shit. PAUDRAIG OH, London

## DOUBLE DISCO EGG

YOUR double egg last issue (Muzik 33) was a right load of toss. Now way does Tony De Vit look anything like Rick Astley at all. I suggest that next issue you do a double egg of DJ Harvey and myself. DJ RUGGED, Harlow





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0.7 mg Nicotine

Marlboro Lights  
6 mg Tar 0.5 mg Nicotine





A DJ. Some tunes. Some people. A field. A bit of "the other". Wahhey!

## Dancefest update – Cream to stage event but Tribal's future in doubt



George Clinton

### George Clinton records for Soma

P-FUNK legend George Clinton sings on a forthcoming Soma release. A cover of his band Parliament's "Mothership Connection" by US house artist Scott Grooves, it's due for release in June, following the March release of Grooves' version of "Expansions", which features Roy Ayers on vocals.

"People said I was crazy when I told them I was determined to work with George and Roy," laughed Scott, explaining that he met George in the Detroit studio where Parliament and Funkadelic's back catalogue tapes are kept.

"With Roy," he continued, "I managed to sneak backstage to see him after he played a show in Detroit. He told me if I could get to New York straight away we'd do something. Of course, I made sure I got there as quickly as I could!"

CREAM are staging an outdoor dance event in conjunction with Mean Fiddler on May 2. Called "Creamfields", it is to run from 1pm to 6am at the 40,000-capacity Luton Hoo Estate, the site of Tribal Gathering for the last two years. Bizarrely, this means that the three major dance festivals – Tribal Gathering, Essential and Creamfields – are all taking place in the same month!

If Tribal Gathering actually goes ahead, that is, because Mean Fiddler have issued a writ against Universe, seeking an injunction to prevent them running the event without their involvement. The two companies, who had run Tribal Gathering together since 1995, split acrimoniously at the end of last year.

Vince Power, head of the Mean Fiddler group, issued a statement listing their numerous grievances with Universe, adding that the dance party organisers owed him money.

"Universe have tried to shaft me," he said. "I will not allow this to happen."



### Chas & Dave revealed as secret guests on Wu-Tang album!

IT HAS emerged that hip hop hard men Wu-Tang Clan collaborated with "loveable" music hall legends Chas & Dave on last summer's "Wu-Tang Forever" album! Oh okay, we're exaggerating. Don't bother listening out for any lyrics like, "Run rabbit, run rabbit/we're gonna stick a bullet in your dome/you carrot-chomping furry-fucker" because in fact, the bearded cockernee sparras guested

on an old Labi Sifre cut which RZA and co then sampled.

★ Ghostface Killah became the latest Clan member to fall foul of the law last month. The rapper starts a three month prison sentence in May, having "plea bargained" his way out of a more serious sentence for an attempted robbery in 1995. He's due in court again this month to face charges of illegal possession of a handgun.



Gertcha! It's the Wu-Tang, innit?



## Skint get rich with Sony deal

SKINT RECORDS, the trailblazing big beat label, has inked a multi-million pound deal with Sony.

In return for their investment, Sony have acquired a 50% share in Skint and exclusive rights to distribute the label's releases across Europe. But Damian Harris, Skint's manager and a recording artist as Midfield General, insists there'll be no change to label policy and that they're not about to go "all coffee table."

"We'll continue as before," he said. "It would've been frustrating if we didn't sign a deal like this. We'd have spent all our time fighting off these big labels who wanted to pinch our bands. We intend to be releasing music for a long time to come and now we feel more confident we can do that."

Harris added that he sought advice from Creation boss Alan McGee before signing to Sony, with whom the indie guitar label struck a similar deal in 1992.



Damian "Skint" Harris. Yeah, right...

## Renaissance sign Bedroom Bedlam DJ



Marcus James: allowed out of his bedroom and in to Renaissance

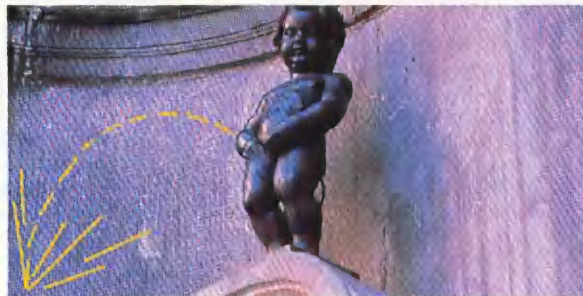
RENAISSANCE have signed Muzik Bedroom Bedlam winner Marcus James to their DJ agency. He now joins Fathers Of Sound, Dave Seaman, Chris & James and Daniele Davoli on the Renaissance roster. Club director Geoff Oakes says, "Probably the biggest attribute to Marcus has been his patience in waiting for this to happen. Muzik has been telling us for some time we should work with him, and when that pressure is put on me I tend to run away from things. But I get a similar feeling from listening to his tapes that I used to get when I first heard John Digweed. Bedroom Bedlam has been instrumental in bringing Marcus to our attention, and it's great to see Muzik thinking about dance music's future."

★ See *Insomnia* for details of the Renaissance birthday party.

## Leeds clubbers taking the piss

POLICE in Leeds have stopped clubbers from using the "largest unofficial toilet" in Europe. The informal lavs, actually the outside walls of the city's train station, had been the site of post-club bladder emptying for years, but the police waded in last month, cautioning 400 and charging another 40 with disorderly conduct.

Whether reports of the unlawful piddling were leaked to the police is uncertain but clubs in the area have now been advised to remind punters to "go before they go."



## SNAPSHOTS

**SVEN VATH** bounces back with "Fusion", his first album in five years, through Virgin next month. We can expect heavier beats and less conceptual noodling, too... **THE DREAM TEAM**'s show new show on Kiss FM, runs every Sunday from 6pm to 8pm... Fancy idling away four years at uni but reckon turning up for lectures on engineering or some such similar nonsense might take the shine off proceedings?

You'd better head to Wyoming in the US, where courses on the life of **TUPAC SHAKUR** have just started up, exploring his music, films and poetry. Will Oxford be offering lectures on the life, times and tuneage of Jeremy Healy soon? Um, no, probably not... Enduring funksters

**D'INFLUENCE** release a single, "Falling", on March 30 and play live at Bristol Anson Rooms (March 14), Sheffield Foundry (15), Cambridge Junction (17), Wolverhampton Civic (19), London Kentish Town Forum (20) and Manchester Academy (21)... Big beat rockers **BEDLAM AGO GO**'s "Seasons No 5" is out on S<sup>2</sup> on March 2...

**DAVE CLARKE** has put together a compilation called "Electro Boogie" due out soon...

Futurist jazzbreaks duo **KING KOOPA** release their "The Imperial Solution" album on Second Skin on March 30...

**PROPELLERHEADS** have collaborated on cuts with De La Soul and Jungle Brothers. They've also signed a deal in the US with Steven Spielberg's Dreamworks label...



## SNAPSHOTS

Next up on the **FAT CAT** label is a split release, featuring V/Vm's twisted electronica on one side

and Third Eye Foundation's skull-splitting drill & bass on the other... Our spies in the US faxed us this dress code policy from Washington DC's **EARTH** club. "1) Baggy or oversized clothing will not be tolerated. 2)

T-shirts are not acceptable unless they're D&G, Kenneth Cole or anything that qualifies as fashionable. 3) Workboots and sneakers are not proper club attire. 4) Neither are

baseball caps. 5) Shirts and polos must be tucked neatly into pants." Hmm, and pants to you, too...

Lo-fi rockers **MOGWAI** are putting out a remix EP through Eye Q on March 16. Called "Mogwai Fear Satan", it

boasts re-rubs by Mike Paradinas, Surgeon, My Bloody Valentine's Kevin Shields and the Moggs themselves.

An album of remixes of the Scottish band follows in July, with DJ Q, Kid Loco and Arab Strap among the confirmed twiddlers... Original 'heads the **GRATEFUL DEAD** are setting up a theme park in San Francisco. It's apparently going to be, like, an "alternative universe". Man...

B-boy revivalists the **FREESTYLERS** steer their renowned live show to Liverpool Heebiejeebees (February 27), Bangor University (March 21), Brighton Jazz Box (April 12) and London Camden Jazz Cafe (26). Further dates will be confirmed soon...

## Major albums ahoy!

A HOST of premier league dance artists are readying albums for release this year. The following are all beaver away on those tricky first, second, third and – in Orbital's case – fifth albums.

**LTJ BUKEM**: Autumn at the earliest; rumours of a collaboration with a jazz-funk legend abound.

**GROOVERIDER**: Expected in April or May; possible collaboration with Wu-Tang Clan member.

**LEFTFIELD**: Set for an April release; Afrika Bambaataa is likely to feature on it.

**UNDERWORLD**: Coming in April; more "jaunty" than the last one, apparently.

**PHOTEK**: Also out in April; a reworked collection of his "1-6" series of 12-inch singles.

**PLASTIKMAN**: Follow up to 1994 "Musik" due out "before summer".

**ORBITAL**: Almost certainly this year but no date confirmed.

**SLAM**: Should be finished by the autumn and out soon after.



LTJ Bukem



Orbital



Leftfield



Slam



Heather Osbourne, Ibiza summer 1997

## Ibiza star in tragic death

HEATHER Osbourne, a much-loved worker for Manumission and one of the true faces of Ibiza in recent years, was found dead last month. Heather, 24, was the main character in the weekly weddings which Manumission hosted at the Ku last summer. She was one of the most positive people on the island, who managed to step aside all clubland politics. Muzik would like to send its condolences to Heather's parents and close friend, Orali. Ibiza will not be the same without her. Heather died after a fall on December 11 in Courmayeur, Italy.

## ICI to make Ecstasy?

SEEMS ridiculous, doesn't it? One of the world's leading chemical companies knocking out Doves so you can nip down your local chemist and when he says, "Something for the weekend, sir?" he's not talking about prophylactics?

Nevertheless, according to a report in the "Sunday Times" recently, the former head of Scotland Yard's drug squad has proposed exactly that. Edward Ellison made the comments on a TV programme, "Nothing But The Truth", suggesting that drugs should be taken out of the hands of criminals and manufactured instead by chemical companies like ICI. So maybe they'll have to change their name to "ICE – And Lots Of It".





## Slam to shut

SLAM, the cornerstone of Glaswegian clubbing since the early Nineties, is closing on April 10, its sixth birthday. Taking its name from the famous Phuture record, the club was founded by Soma label manager Dave Clarke and his DJing cohorts Orde Meikle and Stuart McMillan.

"We've reached the point where we can't commit to Slam every week, but it's definitely a case of fond memories all round," said Dave. "It's been a way of life for us and has never felt like a chore. Some people say clubbing's a shallow leisure pursuit, but I'd contest that – we've all met the best new friends possible through Slam."

Dave added that Slam intend to stage a series of one-off parties later this year.



Slam – go there while you can

## Cafe de Paris – yours for a million quid

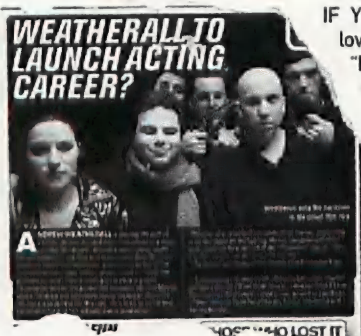


Smell the cash!

CAFE DE PARIS return to the news pages this issue – following last month's revelation that they're installing a cashpoint machine – by confirming rumours that they've been offered £1 million for the hire of the venue on New Year's Eve 1999.

"We've had three offers of £1 million, but we're confident there are higher ones still to come," commented a spokesperson for the club. "We'll probably accept the first offer which guarantees all the money's being paid up front, but the bidding will be open for at least another two or three months."

## Weatherall joins screen team



IF YOU happen to chance upon a new, low-budget British gangster thriller called "Hard Men" down your local video shop, don't be surprised if you discover one Andrew Weatherall popping up briefly.

The film, which went straight to video, follows three heavies who collect money for ageing gangster, Pop ("Mad" Frankie Fraser). They end up in a club, ready to collect monies owed to them, only to discover from manager Bhudda (Weatherall), after lashings of the old ultra-violence, that they're in the wrong venue.

Weatherall has only two minutes of screen time and less than 100 words of dialogue. But who'll be next? The Chemical Brothers remaking "Randall and Hopkirk (Deceased)", or the entire Skint roster starring in "It Ain't Half Hot, Mum"?

★ Goldie is starring in a movie called "Everybody Loves Sunshine". He plays a former gangster who's trying to come to terms with his homosexuality.



## SNAPSHOTS

Judging by his recent "B-Boy Sale", photographer and former TV presenter **NORMSKI** looks to have hit on hard times. The loud-mouthed big fella sold off a heap of his hip hop-related belongings, including jackets, T-shirts and backpacks. Reports of buyers fighting over his Def Jam Y-fronts, however, are strictly the stuff of addled imaginations...

"Di Ecstasy tablets being sold in London," claimed a story in "The Evening Standard" last month, stating that pills with **PRINCESS DIANA** and Dodi Fayed's names printed on them were in circulation. Not according to the drug agency Release, they weren't. "We've had information from one of the main dealers in London that they do not exist," said a spokesperson... **MINISTRY OF SOUND** hosted Digital Disturbance, an interactive sit-com last month. We haven't a clue what that is, either...

**DIMITRI FROM PARIS** has produced the music for a new YSL perfume aimed at the yooof market. Apparently you catch a brief glimpse of the suave Parisian carrying his record box in the ad... The start of **C.R.E.A.M.** at Birmingham's Hush club has been delayed due to building work taking place in the venue. It's now likely to open in late February. Famed Brummie club Fun closed at this month after five years... Juan Atkin's **METROPLEX** label is opening a record store in Detroit...



## SNAPSHOTS

Punky proto-electronica band **SUICIDE**, big faves of Andrew Weatherall among others, played a secret gig in London last month. ... **JOHN DIGWEED** has made a mix album called "Live In Sydney" for the Boxed label. ... First release on the new **INCREDIBLE** label set up by former Ministry Of Sound A&R Lynn Cosgrove will be Sam Mollison's "Always On My Mind" ... **JAY-Z** and Foxy Brown are among those who now have fan mail pages on the Web.

Send your flattery to [www.davilon/fans.com](http://www.davilon/fans.com)...

Trip hoppers **MORCHEEBA** precede the release of their "Big Calm" album with a single called "The Sea" on February 16. ... San Francisco's much-rated housers **DJ DAN** plays UK gigs at London WC1 The End (March 13), Sheffield Gatecrasher (14), London Ultimate Base (19), Brighton Zap (20) and London Hanover Grand (21). ... **TRICKY** is teaming up with a host of grotty old gangsta types, including "MAD" **FRANKIE FRASER**, Ronnie Biggs and Charlie Richardson, to record an album called "Product Of The Environment". "I'm not a young man, I'm 72," said one-time ultra-violent man Fraser. "But I think this music is compelling. It's got style, the kids are gonna love it and I think the way 'Mad' Frankie's going to talk on it will finish it off perfectly." And let's face it, he knows a lot about finishing things off...

## Goldie protects 'Mother'



GOLDIE has leapt to the defence of "Mother", the 60-minute neo-classical track on his "Saturnz Return" album. The superstar junglist claimed he doesn't care that the track has met with criticism from the drum & bass scene.

"People around me like Optical were going, 'Huh?'"

But I told them this is how it's going to be," he explained in typically ebullient fashion. "All the boffins are slating it, but I don't give a fuck, 'cos it isn't for them, it's for me. You either get it or you don't. But you're not even supposed to get my music. They've just got a photograph in their head of what they think I'm about and suddenly they reckon they're David fucking Bailey."

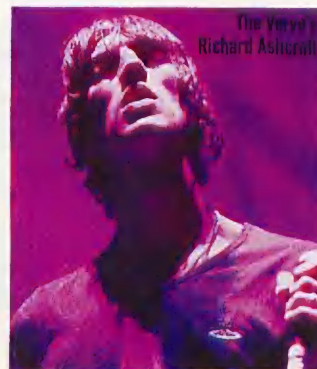
"The hardest thing was getting that whirlpool of emotions out of my head," he added. "You sometimes wonder if it's the right thing to do, creating a big concept album out of what's gone on in your life. But it's been really good for me and that's what's most important."

★ Goldie joins The Prodigy and Aphex Twin as dance artists with controversial videos to their name. The video for his Noel Gallagher collaboration, "Temper Temper", originally included strobe effects and him taking a swipe at Noel with a baseball bat and chainsaw, but had to be re-edited after most TV stations refused to show it.

## Dance Verve-sions

VERVEMANIA has erupted in clubland, with the emergence of three versions of the cosmic rockers' "Bittersweet Symphony" hit. Best of the bunch is Rest Assured's epic houser "Treat Infamy", which comes out on London on February 16. There's also a tacky speed garage version by Mazzo, which was made in Britain but is available on Italy's Progression label. Worse still, there are the appalling covers of "Bittersweet..." and "The Drugs Don't Work" by Devorah on Klone. More a case of bloody nerve than Verve.

Laurence Nelson, one third of Rest Assured, said: "We're not happy with either of these other versions being around and not just because they're stepping on our toes. Neither of them do the original any justice. We worked hard on ours whereas theirs sound like they were slapped out in about half-an-hour."



## AND ANOTHER THING...

BEN TURNER gives you a piece of his mind

### TECHNO FIGHTS BACK

TECHNO had a tough year in 1997, but nobody can deny that the true players of the scene have stuck together through thick and thin and are once again on the rise. Muzik has come in for a considerable amount of stick for allegedly not supporting the techno scene and, yes, we admit we've found other styles to talk about. On a techno tip, we've focused on the deeper, more musical style being created by the tech-house crew from Wiggle and The End through to the As It Is umbrella of labels based in the Isle Of Wight. But the climate feels perfect for club techno to once again get up people's noses,



and that means the stunning music which is still being made in this genre by the likes of Adam Beyer, Steve Stoll and Cari Lekabush needs to start being supported again by the UK club scene. Yes, techno does need more stars and groundbreaking records with crossover appeal such as we've seen in the past from Dave Clarke or Green Velvet. But more than anything, it needs clubs. As you will see on p34 of this issue, one of the UK's longest-

serving techno clubs The Orbit is as strong as ever, but that bastion of progressive music Slam in Glasgow is finally scaling down its operations. There is a whole new breed of techno artists and DJs coming through [see DJ Of The Month] who need a platform to perform on, but it's becoming harder for people to go out and hear this music. Techno is fighting back, but there is a lot more work to be done. Here's to making that happen in 1998.





(old skool)



(knu skool)

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music & movies

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Godard, the Stones  
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this month's guide to the heroes and halfwits in the world of dance music

# saints & sinners



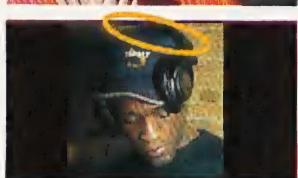
## cricco castelli

The Italian in-exile house producer has the perfect treatment for tunes he doesn't like. After delivery of his regular food package from his homeland, he eats the contents (salami, lasagne etc) off the offending vinyl. Talk about not cutting the mustard!



## pete wardman

The Trade DJ and committed hard beat bagger collapsed in a club on New Year's Eve, and was taken to hospital. So in the best Muzik tradition, we wish him a speedy recovery and trust his New Year's resolutions were made accordingly.



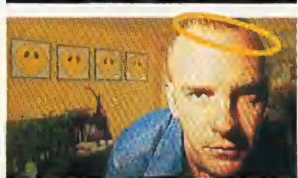
## fabio

The jazzstep master made a great debut on his new Radio One Friday night show, stitching up partner Grooverider by conning him into reading out the dedications list its entirety not once but twice. Well, it made us laugh.



## derrick carter

The Chicago hellraiser has gone one better than Paper's Pete Jenkinson at Glasgow's Sub Club. Having passed out in the cloakroom after too much of absolutely everything, it took no less than FIVE people to remove him from the premises.



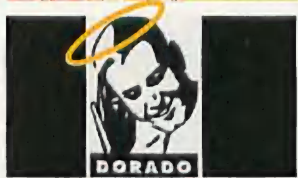
## norman cook

In our recent feature on the Normster, it was noted that he'd borrowed \$20 off our skint journo and never returned it. Lo and behold! A week after the feature appeared, a crisp \$20 note arrived at the office with a letter of apology too.



## jeremy healy

After our piece about Kate Moss knocking back the cheese-master last month, it turns out that word on the streets is now not only did Healy in fact er, "spin right round" with Miss Moss, but he also got involved in, as they say, a "romp" with Helena Christensen in the same week. Jammy bastard!



## a dorado marketing person

The rather small and cheeky person who does marketing at the top post-acid jazz label was on top form at MIDEEM in Cannes last month. Offended by the high prices at the Hotel Martinez, she sneaked under the bar-top and passed out bottle after bottle of top quality bubbly to the grateful delegates.



## massive records, oxford

Not content with being one of the best record shops in the land, Massive saved Sasha's day after his records got stuck in NY on New Year's Eve. The store's Joanna drove for miles and opened up the shop specially just hours before midnight to help put together a set for the great man.



## chap at cream

Not many things put the Scouse superclub into a flap, but some anonymous chap managed to pass out in the toilets and woke up at 9am the next day to find the place totally locked up. His forced breakout set off all the alarms and alerted half the city's emergency services.



## dance music weddings

Must be something in the air, as we send out the standard greetings of nuptial bliss to Victor Imbrez, Nick Warren and Carl Craig, all of whom are getting married some time over the coming month. So that'll be no more late nights for you lot, eh?



## granada

For selling off Nottingham's Essance, home of Allister Whitehead's Zero G night. Apparently, the company most interested in the venue plan to turn it into a "huge themed fun pub". We'll have a pint of valium, ta.



## dave clarke & richard brown from soma

This legendary pair recently found themselves in a seedy clip joint in Cannes. Determined to do something to stop the over-friendly barmaids from hassling them, the duo held hands, fondled each other and generally made out like screaming queens.



## commander tom

Loud was the wailing of the broken-hearted and hard was the gnashing of teeth in the Muzik office when news broke that delectable Prague DJ La Di Da was in fact paired up with Commander Tom. Still, at least it gives hope to ugly techno blokes the world over.



## phil mison

Clearly the ex-milkman DJ was having an off night of it at London's Next Level recently. So uninterested in his set was his girlfriend that she spent the entire duration of it sat behind him reading a book. How's that for a vote of no-confidence?



## dave morales

And in a similar vein, Morales got an even bigger vote of no-confidence recently when his set so invigorated the DJ booth that Frankie Knuckles was buried in a book while his manager went one better and was allegedly spotted fast asleep next to him.



## mark moore

Off we trotted to the Ministry for what was supposed to be the first night of Mark Moore's four-week residence - Mark Moore's Month Of Madness. Except Mark completely failed to show.



## craig burger queen

The Edinburgh shock jock was seen in a magazine recently claiming that "I plan to finish DJing by New Year next year. I don't want to be part of clubbing's decline." Don't think we need to say any more really.



## a certain edinburgh club

More New Year dastardly acts as a rival club to Edinburgh's Vaults managed to burrow underneath the city streets, knock down one of the Vaults' underground walls, call the police and get the club closed down for failing to meet safety standards.



## aqua

Not content with foisting their appalling "Barbie Girl" single upon us, we hear that the Euro-pap group are now trying to get DJing gigs at leading UK nightclubs. Word has it that one of their members is even managed by Todd Terry's managers.



## shades of rhythm

Once upon a time they were the top rave band in the world. But that was a long time ago. A showcase at MIDEEM revealed they have reinvented themselves as... A very poor Prodigy pastiche indeed. We've destroyed our glowsticks in despair.

\* Hey you!! Rat on a DJ. Grass up a misbehaving celebrity. If you've got a good bit of goss, then you're a person after our own heart and we clutch you to our bosoms. Because we need YOUR nominations for saints and sinners. All contributions accepted. The juicier the better. Just jot down the story and send it to us at "Saints & Sinners" at the usual address. \*

struck it lucky again. thanks guys!







# PHUTURE

SETTING THE AGENDA



## adam beyer

Adam Beyer likes drums. Lots of drums. Very, very noisy big drums. JONAS STONE has a percussion discussion with Sweden's premier techno tub thumper. To the beat of the drum. Bang bang

THE art of dance is primal body expression in its purest form. Open any edition of "National Geographic" and they're all at it, starters and body painted to the nines. Go to any club across the country and semi-clad, totally uncoordinated gurning space gibbons will be doing the same. From African tribes dancing themselves silly to acid house casualties punching air, the message is simple and devastatingly effective. Dancing is driven by pure unadulterated rhythm, and at the heart of the rhythm is the drum. Just look at Adam Beyer: the sound of the skins getting a good leathering is the driving force behind the 21-year-old Swedish techno DJ's label Drum Code. His music is about pounding beats, and long winded pathos can go take a hike.

"It's the drums," he muses. "Coded drums, 80 to 90% of it is just percussion. Different patterns with different drums and different rhythms." Some take the scenic route, but Adam Beyer's distorted bpm assault is no nonsense A-B Dance Highway Route One. Fried and direct.

"Establishing Drum Code meant that I could create exactly what I wanted," he explains. "I could develop my own style without compromise." Starting the label

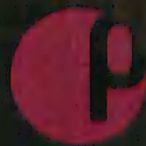
in May 1996, it now has 12 releases to its name, a Code Red sub-label and "Re-Coded", last year's remix compilation on Planet Rhythm. Artists like Carl Lekebusch, Marco Carola, Oliver Ho and Gaetek have all contributed tracks. With all this output, the label's ascension appears unabated. Beyer isn't so sure.

"Sometimes for me it's like a big sadness when I release a record of mine," he reckons. "After listening to it hundreds of times, when it comes out I just think it's shit. Even when people are screaming about it and it sells loads. It's like something has been taken from you."

Of course, the towering 6' 5", Beyer isn't usually so dour about his homeland. "I love living in Sweden. I couldn't imagine living anywhere else, but the people in Sweden are too safe," he opines. "They don't really know how good they have it compared to other countries. When you go to other countries there is a lot more shit but you also see a lot of people thinking a lot further than Swedish people." Adam Beyer: a man not ashamed to bang his own drum.

*Adam Beyer's new single 'Crispy Bits' is out now on Drum Code*





## Uppers & downers

muzik's guide to modern clubbing

### Uppers

- Techno's back. Grrr.
- Sharpaye – crisp new clothes from the originator of Duffer Of St George
- Presence's "Better Days". The remix ain't bad, but stick to the original, it's still last year's deep house sleeper. Future rare groove. Get it now or shell out top dollar in a couple of years
- Terry Callier back on tour – the best live act in soul music. See him and weep. Really. Good album too
- The sudden glut of fresh new vinyl sending us rushing down to our record shops after a couple of very lean months indeed. Yowsah!
- "The O-Zone". Top Sunday morning telly, well worth getting up half an hour before "The Simpsons" for
- People singing along in clubs again. Cream's Oakey massive and Kelly's in Portrush come on down!
- Sizzla's "Black Woman & Child". Seriously conscious ragga music, if that's not a contradiction in terms
- Big chunky brogues. Top spring footwear for boys and girls. Honest
- The Sweeny.com – ultra-macho Seventies cop madness and easily the funniest website this side of UK Dance. You slags

### Downers

- A&R men searching their disco back catalogues to come up with those "Bam Boogie"-style smashes. It's happening already, believe us
- "Boogie Nights" – it's a bit too long. Hur hur
- Those bloody dreadful Coke adverts with the bangin' handbag soundtrack
- Awful "Bittersweet Symphony" – sampling cash-in tracks
- 333. No bog roll, no toilet seats and a crap sound system. We don't mind if it's an illegal party in a disused fire station. We take a bit of umbrage in your case
- Slam closing their Glasgow Friday-nighter after six years. End of an era and all that
- Valentines Day falling on a Saturday and forcing us all to swap a night's warehouse partying for a romantic tête-à-tête down the local spaghetti house. Easy on the parmesan. Luigi
- People who actually need a shit in clubs not being able to due to the ludicrous queue of people lining up to powder their noses or have sex on the bog.
- Bingo biscuits. Would the manufacturers please desist in sending us the bloody things. Even the homeless bloke round the corner is sick of 'em
- The Mr Nice film. So Howard Marks flogged spliff. Big wow. Now please shut up about it like every other dealer. And as for your DJing ambitions...

### adam beyer's big drums

1. ADAM BEYER & LENK – "Drum Code 01" (Drum Code)

"The first record on my own label. I knew it was good, but I was a bit surprised by the reaction. The most important release of my life."

2. A.B. – "Drum Code 09" (Drum Code)

"Hard and dark. Out of all my own tunes this is probably the most played record in my box."

3. ADAM BEYER – "Re-Coded" (Planet Rhythm)

"Some of my favourite up and coming artists together with a couple of veterans remixing my first album. Probably the biggest reason I'm doing this interview."

4. ADAM BEYER – "Stocktown City" (Rotation)

"A new challenge. I felt I had to do something a bit different for myself."

5. CONCEALED PROJECT – "Pattern 1-4" (Svek)





PHUTURE

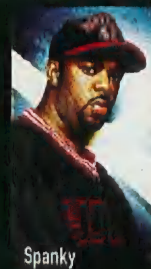
# phuture past

Phuture: so good we named part of the mag after them. Founder member Spanky on 10 years with the first acid house supergroup

## 1. Spanky, DJ Pierre and Herb Jackson

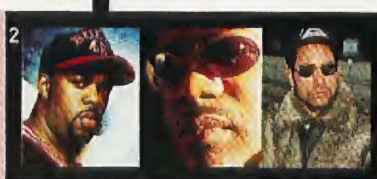
"Marshall Jefferson acted as executive producer. All the tracks for the first EP were finished when he took us to Trax Records. What happened with 'Acid Trax' was there was a new bass machine out which I couldn't really work. I was pushing a load of buttons and suddenly 'Acid Trax' came out just like that. I called Pierre who came over and checked it out. Pierre just started twisting knobs. He was changing the frequency and I worked on the beat. After that Pierre wrote 'Your Only Friend' and then we did 'Phuture Jack'. There were three of us to start with, Spanky, DJ Pierre and Herb Jackson. That was 1987.

"Marshall taking us to Trax was a really good and really bad thing. The only good thing we got from that was publicity all around the world. We never got paid and those tracks have been licensed over and over again."



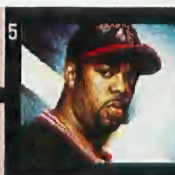
## 2. Spanky, DJ Pierre and Herb Jackson

"In 1988, we did the 'We Are Phuture' project on Trax. We wondered if we would get paid for the second one which had 'We Are Phuture', 'Slam' and 'Spank Spank' on it. Everyone always wants us to do 'We Are Phuture' when we're on tour so we might next time around. After not getting paid again we decided not to work with Trax any more! To make the same mistake twice is too much. We couldn't afford to do it for a third time."



3. "In 1990 Pierre went to Strictly Rhythm with his 'Generator Power' track which was a big hit."

4. "At the same time Herb got married and decided he wanted to do other things..."



## 5. Spanky, DJ Pierre and Roy Davis Jr

"... So myself and Pierre joined up with Roy Davis Jr and cut 'Rise From Your Grave'. After Pierre did his track with Strictly, we decided to see whether Phuture could work with the label. The track was a call to people, especially black people, to wake up and see what was going on around them and not get used."



## 6. Spanky, Damon "Professor Trax" Neloms and Roy Davis Jr

"Strictly were really good to us and so we decided to stick with them. Phuture's 'Inside Out' was released in 1992 without Pierre because he was so busy producing and DJing his own stuff. Professor Trax joined us at this point."



## 7. Spanky, Professor Trax and Roy Davis Jr

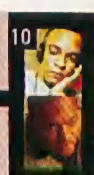
"Later in 1992 the same line-up released a record as The Original Creators called 'Spirit', again on Strictly Rhythm. The relationship with them was pretty cool."

## 8. Spanky, Professor Trax and Roy Davis Jr

"In 1993 we released 'Mental Breakdown' on Strictly Rhythm and got real busy after that, all producing, DJing and doing publicity. This was Phuture's last record until 1996."

## 9. Spanky, Professor Trax, Roy Davis Jr, DJ Skull and LA Williams

"We'd finished the Phuture 303 album 'Alpha & Omega' in 1996 which is out now. That was when DJ Skull and LA Williams joined."



## 10. Roy Davis Jr and DJ Skull

"Roy and Skull then did a record as Phuture Next Generation which was on Djax Up-Beats also in 1996."

## 12. Spanky, Professor Trax and LA Williams

"This is the line-up now when we go out on the road."



## 11. Spanky and Damon Professor Trax Neloms

"We released 'Acid Soul' by Phuture 303 on Djax Up-Beats in 1997. That was when Roy Davis Jr and DJ Skull split from Phuture. On that point I would like to say one thing. I think sometimes people in groups get famous outside of the group and then think that they're bigger than the group. Spanky has been there since the beginning and still is."



## 13. Spanky

"Why Spanky? Because I used to get spanked a lot by my granny as a kid."

'Alpha & Omega' by Phuture 303 is out March 16 on A1 Records



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YOUR  
THIRST**

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## booker t

Fusing traditional garage values with underground London energy, Booker T is the remix name to check at long last

LIKE speed garage 12 months ago, Booker T is standing on the margins about take centre stage. He's been around some time, but right now, with remixes flooding in – Awesome, Sounds Of Blackness, D'Influence and Mica Paris – it looks like his moment is about to come.

"I don't know," he demurs cautiously. "I'm doing alright at the moment but I've done loads of stuff, y'know. Two years ago, I was doing loads of remixes and everyone thought my name was going to take off then. And then it just calmed down." The thing is, two years ago most garage

heads were still worshipping at the altar of New York. Now London has its own agenda and Booker can call his own shots. He's crossed the line from playing traditional garage tunes to deploying some of the energy



of the renegade UK pirate dubs in his sets.

"It's cool man," he says. "I've been playing at a lot of the clubs over Christmas, places like Sun City, Universal Dance, The Gass, The Base. There's more energy there and everyone's dancing. I find traditional garage a bit slow for me nowadays and I don't want to get stuck in the same mould, doing the same thing." Booker (real name Gary Booker) is a long time friend of south London jungle b-boys Jack Frost and Bryan Gee, and was an original DJ on south London pirate Phaze One along with Fabio and Grooverider, so his interest in the bass-heavy, swing-step of speed garage seems pretty apt. "We all came from the same thing really," he reckons. Infamy surely beckons.

*Booker T releases a compilation album of his remixes in April on BMG*

words BETHAN COLE picture RAISE-A-HEAD

## euphonic

Euphic (adjective): pleasing to the ear



"WE wanted to make an album that will still sound good in 10 years time and I think we've made a record which can last. Records that stay centre stage for years always have real soul to them and we've definitely got that."

Euphonic's Nick and Rob are more than serious about their boast, and determined that their new album of instrumental hip hop and half-time jungle lives up to it.

Like Reprazent and Air, Euphonic have gathered together parts of their musical memories, minced them up and garnished with today's flavours. In the case of Euphonic this means fat, space-age hip hop ("Revolution/Solution" and "Bombscared"), half-time jungle ("Space In My Soul") and mashed-up blues, soul and electronic wizardry. Imagine Miles Davis jamming with Goldie underwater and you're nearly there.

In their previous incarnation as members of the dopey and appallingly named Children Of The Bong, Nick and Rob were DJ and programmer respectively and have stuck to their roles. "We work in a similar way to how Goldie and Rob Playford used to," muses Nick. "I give Rob a lot of the ideas and then he programmes it all in."

Brummie beatheads Original Rockers evidently share their vision, waking them from their pipe dreams with an album deal for their Different Drummer label. Still stunned at their luck, helpful Brooklyn rappers Soothsayer and Dr Israel flew the pair out to hang with the homies where they cut two of the vocal tracks for

the album. Euphonic also enrolled an ex-astronaut for his sci-fi murmurings on "7 Orbits". In fact, this is how Euphonic see things progressing. "We're developing into more of a sound system vibe, with loads of players and singers. We can do live versions of most of our tracks and we'll be taking them on the road."

"There are too many pigeonholes around at the moment," adds Nick. "For too long it's been jungleheads, technoheads, soul boys. We grab it all together just because we like music as a whole." So without further ado, let me pigeonhole you by asking what this style is called. "We call it '21st Century blues'," they tell us helpfully. Fair enough.

words ROB DA BANK





#### WOULD YOU SAY IT'S THE EQUIVALENT OF PLAYING LIVE?

To a certain extent yeah, but it's not all my own music.

#### WERE YOU SURPRISED TO BE OFFERED A RESIDENCY AT CIRCULATION?

Yes, it's nice when people are interested in what you're doing. A residency also offers you the chance to experiment and you get to know the crowd more. You can take chances and try out things that you might not as a guest.

#### WHAT ARE YOUR FAVOURITE LABELS?

Surface, Dynamic Tension, Meta, Downwards, Axis, Purpose Maker, Ground, Cosmic – I really love what Steve Bicknell does. I'm also getting into the stuff that Ben Long is recording on Potential, and then there's Blueprint of course.

#### WHO ARE YOUR FAVOURITE TECHNO DJs?

Surgeon, Claude Young, Jeff Mills and Oliver Ho.

#### WHO ARE YOUR FAVOURITE NON-TECHNO DJs?

I really like Josh Brent for playing house when he used to play Deep Space. He's wicked. Paul Mac's DJing is really good too.

#### WHAT ARE YOUR FAVOURITE CLUBS TO PLAY?

In this country I think it would be House of God in Birmingham, The Orbit in Leeds and Voodoo in Liverpool which is absolutely wicked. I always enjoy Circulation in Brixton, and Bugged Out in Manchester was really good when I played there. Abroad it would have to be the Liquid Rooms in Tokyo. That place is just the best. I love playing at Tresor in Berlin and Eastern Europe is always good, but nothing touches the Liquid Rooms.

#### WHAT WOULD YOU BE DOING IF YOU WEREN'T A DJ?

The same as when I'm not DJing. Running the label and producing.

#### WHAT'S NEXT FOR JAMES RUSKIN?

There's going to be another EP in March and there's an album on its way on Blueprint around the end of May. There might also be an album on Surface later in the year.

#### JAMES RUSKIN'S DJ ITINERARY FOR THIS MONTH

14/2 Bliss, The Sound, Bangor University, Bangor  
21/2 Voodoo, Clear, Liverpool  
27/2 Circulation, George IV, London  
28/2 Dynamic Tension, Tresor, Berlin

words JONAS STONE pic RAISE-A-HEAD



## DJ OF THE MONTH

### James Ruskin

Blueprint Records boss James Ruskin's devastating sets are establishing him as a prominent force in the UK and Europe's top techno clubs. Going for the dancefloor jugular, he rarely relents with a barrage of blitzkrieg beats and lightening mixes and EQ gymnastics. A blagged spot at Weatherall's Brixton-based Circulation last August led to a marriage proposal. Ruskin settled for a residency. Recording with partner Richard Polson and by himself, his Blueprint twelves have been causing as much dancefloor destruction as his DJing. The new Jeff Mills? Watch this space.

#### WHERE AND WHEN WERE YOU BORN?

I was born in Croydon in 1972.

#### WHAT WAS THE LAST RECORD YOU BOUGHT?

DJ Skull's "Analogue Ritual" on Majesty.

#### WHERE DO YOU BUY YOUR RECORDS?

I buy the majority of my records from my distributors. Ideal in London, and I pick up stuff when I DJ abroad. I also get some promos sent to me.

#### WHICH RECORD NEVER LEAVES YOUR BOX?

I'd have to say "Waveform Volume 3" by Jeff Mills because it's such a good double-pack and I can always use it. In fact I keep two copies in there.

#### WHERE DO YOU GO CLUBBING?

I don't go to clubs that often when I'm not playing because I've usually had enough of them. If I do, then I like to go to Lost in London.

#### HOW DO YOU RELAX FROM DJ'ING?

By steering clear of clubs, really. Going out for a couple of drinks and getting hammered.

#### WHAT DO YOU THINK A DJ'S PURPOSE IS?

Ultimately, from the clubbers' point of view, you're there to entertain them. From a personal point of view, there's no better way of getting your music

across to people who haven't had any contact with it before. If punters leave at the end of the night and they've heard something different, that's really good.

#### HOW DO YOU APPROACH YOUR MIXING?

I do a lot of cutting up tracks and just try to make it exciting for myself and the people in the club. I like the idea of using three decks as well, but the set-up has to be spot on. The monitors must be really good.

#### YOU USE A LOT OF EQ'ING. IS THAT ESSENTIAL TO YOUR DJ'ING?

Yes, it's part of the way I play. Playing in a club without an EQ on the mixer is a nightmare.

#### WHAT ARE YOUR FAVOURITE DJ TRICKS?

Using two copies of a record – particularly records that people know really well – and altering them.

#### DO YOU VIEW YOUR TURNTABLES AS INSTRUMENTS?

Definitely. When you're using three decks you can take separate elements from the record on each turntable and construct a whole new track.

#### WHEN YOU PLAY YOUR OWN RECORDS OUT, DO YOU FEEL THAT YOU'RE PUTTING THEM ACROSS IN THEIR INTENDED CONTEXT?

Yes. No one can put your music across the way that you can. I see DJing largely as way of getting my music across.

### James Ruskin's current top ten

1. SURGEON – as yet untitled second Tresor album (Tresor)
2. CLAUDE YOUNG PRESENTS TWINE – "Scarred" EP (Surface)
3. MARCO CAROLA – "1008" & "1009" (both 1000)
4. OLIVER HO – "Duality" (Blueprint)
5. "Syncopate vs Downwards" EP (Magic Trax)
6. JEFF MILLS – "Steam Pit" (Purpose Maker)
7. SURGEON & JAMES RUSKIN – "Sound Pressure" (Dynamic Tension)
8. BEN LONG – "Potential #2" (Potential)
9. STEVE BICKNELL – "Lost Recordings #3" (Cosmic)
10. B.T.F. – "#4" (Blueprint limited 12-inch)





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# do us a tape!



Slam: Stuart McMillan (l) and Orde Meikle

Slam's home-listening orgy can be your very own by answering this simple question: *Slam took their name from a tune recorded by which acid house supergroup? Was it:*

- (a) Phuture
- (b) Guru Josh
- (c) Candy Flip

Mark your entries "Do Us A Tape" and send them to Muzik, King's Reach Tower, Stamford Street, London SE1 9LS by March 6

It's one they made earlier!  
Glaswegian deep house avatars  
**SLAM** knock up a 90 minute tape of  
home-listening grooves so cool it's  
got a selva seam.  
And this is what they had to say  
about each track...

#### KOOL & THE GANG — SUMMER MADNESS (DE-LITE)

"A classic summer record. Basically, this whole tape's like what we'd listen to in the house. A class record with mad chords and it sounds up to date. We often play this as a warm-up tune."

#### MACEO & THE MACKS — THE SOUL OF A BLACKMAN (URBAN)

"This is Maceo Parker from his album 'Us'. We've been buying records for over ten years and this is one of the first we bought. It was before house really started and I've heard it on so many hip hop records since. It's very minimal and the sentiment is really good."

#### PEACE BUREAU — THE BOOM (EIGHTBALL)

"One we pulled out that we'd forgotten about. Like with Maceo, it's jazzy with loads of solos and a great all-round feel. This came out in the early Nineties and has really stayed the course."

#### FREESTYLE MAN — WESTSHORE DRIVE (SAHKO)

"Umm, this is on a Mr Fingers tip. We haven't mixed the tape so that you can get a feel from each track and this is a new track but with an old vibe. Jimi Tenor's involved with this label somehow."

#### JEFF MILLS — HUMANA (AXIS)

"You'll be wondering what on earth we're doing when you spot this on the tracklisting — going from Kool & The Gang to Jeff Mills, but this is kinda how we imagine jazz would sound like if it was made by the old masters now. It's also really emotional for Jeff Mills."

#### JEPHTE GUILLAUME — KANPE (SPIRITUAL LIFE)

"This is on Joe Clausell's label from New York. It's house but doesn't really sound like it, if you know what we mean. It's like the old disco dub records with loads of instrumentation and soul. These guys are gonna mix Scott Grooves' 'Expansions' on Soma soon."



#### UNITED FUTURE ORGANISATION — THE PLANET PLAN (TALKIN' LOUD)

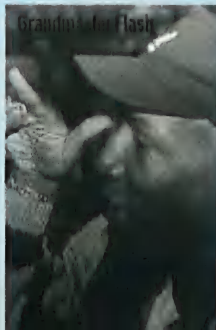
"This is the 'Original Mix', not the Carl Craig mix that most people will know. It's the fusion of funk and dark strings that makes it sound almost like a soundtrack. We definitely prefer this version"

#### SLUTS 'N' STRINGS 'N' 909S — GO BACK IN TIME WITH YOUR MIND (CHEAP)

"This is a classic track in a hip-hop style using like vocoders and whip-cracking snare noises. It leads perfectly into the Grandmaster Flash track."

#### GRANDMASTER FLASH & THE FURIOUS FIVE — THE MESSAGE (SUGARHILL)

"What else can you say, this is the most classic hip hop record ever, although there are probably some people who still don't know it."



#### MANU DIBANGO — MAKOSSA '87 (URBAN)

"This is one of Orde's choices. He went to see him play in New York and dug this out when he came back. This is a classic old track and definitely one of the records we used to play a lot"

#### THIRD WORLD — NOW THAT WE'VE FOUND LOVE (CBS)

"Fantastic instrumentation and the organ and bass are really out of this world. It still sounds totally current when you listen to it."

#### SHAKE — HERE, NOW & NOWHERE (FRICTIONAL)

"A different style from Shake's usual, but this is lurking at the end of one of his records. He's really looped up and fucked around with the beats and it's got a very cool feel to it."



#### DJ Q — GOING FORWARD IN REVERSE (FILTER)

"A dark and menacing track from DJ Q. It sounds very much like old Carl Craig. It's a serious track but you can get right into it. It's cool to chill out to but still quite severe in places."

#### MAZE — TWILIGHT (CAPITOL)

"It's so surprising that no one's done a house cover of this recently. It's been overlooked but it is a classic with all the elements there."

#### SILICON SOUL — THE STRIP (SOMA)

"Another one from Soma. It uses the hook from the 'Enter The Dragon' soundtrack and it's got an excellent downbeat feel to it."

#### LARRY HEARD — BLACK OCEANS (BLACK MARKET)

"This is our favourite Larry Heard track apart from 'Can You Feel It' which most people know really well. The instrumentation is fantastic but quite dark for Larry Heard."

#### WARP 69 — NATURAL HIGH (GLOBAL COMMUNICATION MIX) (FLAGBEARER)

"This has appeared on so many mixes and is a classic to have on any tape. It's so rare that someone makes a track that is this good and we often warm up with it."



#### GENE FARRIS — SMOKE SESSION PAUSE (SOMA)

"A hidden treasure from the B-side of his latest release. It's got a hook that sounds like a Roy Ayers sample and is a great tune to end the tape on."



# blaggers **plc**

Compiled by Lucy O & Lucy B

Be warned. come december 31 1999, every single penny in your bank account will be wiped out. it's true - the nice man called Sebastian from the i.t. department told us yesterday when he was fixing the computer. "take all the money out of you account before december 31 1999," he urged, "or, verily, it will disappear!" So that's what we're going to do. and anyway, with only 688 shopping days left until we all submit to alien domination on new year's day 2000, we better start shopping. no time like the present!



## trainerwatch: be careful what you walk in x-large vans

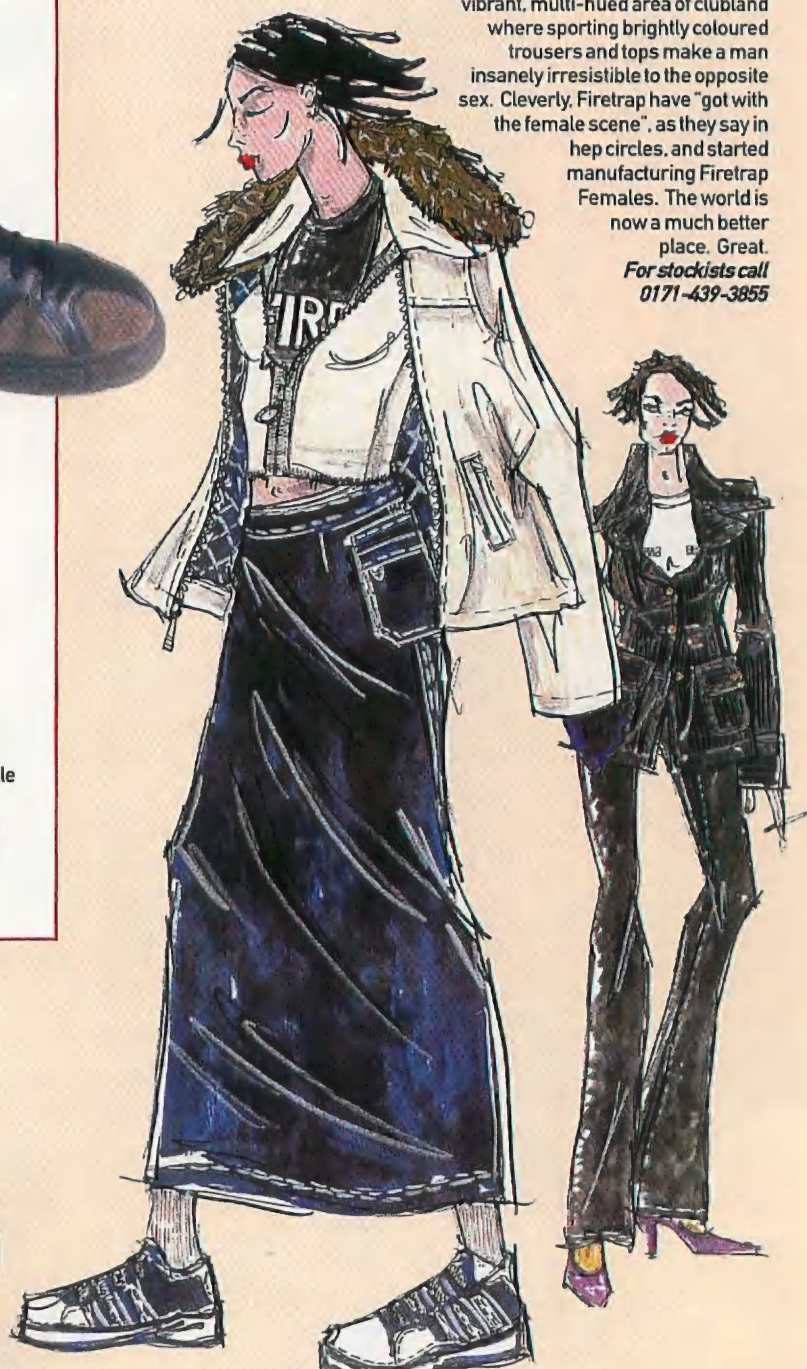
Label conscious footwear fetishists obsessed with that all-important import status should check these out: the new range of Vans designed exclusively by Beastie Boys offshoot clothing label X-Large. If that's not specialist enough for you, we don't know what is. Currently only available from X-Large stores in the US.

**Trainer news:** we've heard that Foot Locker shops are currently getting a lot of exclusives ahead of the USA, via Holland. Currently in (very limited) stock, the rare and in-demand grey and fluorescent yellow Air Max '95. Sadly only in girls sizes. Bah.

## firetrap females

Guys are hip to the Firetrap scene, that vibrant, multi-hued area of clubland where sporting brightly coloured trousers and tops make a man insanely irresistible to the opposite sex. Cleverly, Firetrap have "got with the female scene", as they say in hep circles, and started manufacturing Firetrap Females. The world is now a much better place. Great.

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Look at this. It's! One! Of! Those! Products! With! Lots! Of! Explosions! On! The! Packaging! Which, clearly, reflects the fact that rather than being two pots of a devilishly incendiary cocktail of cocaine, speed, ecstasy, yage, mescaline, MDA, MDEA, caffeine, high-octane rocket fuel and other stay-up-all-night drugs, is actually an energy foodstuff boasting 80 grams of carbohydrates, "of which 60 grams are complex"! F-ing crazy, or what?!

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**Ellesse, £49.99.** For stockists call 0161-445-5955



**Stone Island, £260.** For stockists call 0171-287-6767



**Dupe, £160.** For stockists call 01625-829-578



**Stüssy, £120.** For stockists call 0171-224-2656



## most wanted: kagoules

Up until relatively recently, no person in the western hemisphere could realistically expect to go out in a kagoule without being labelled as a trainspotter (actual *locomotives*, and not records, Frank) and being savagely beaten, called a "no-mark" and murdered with long-handled Gucci truncheons by the fashion police. Lucky that designers like Stone Island, Stüssy, Phat Farm, Gap and Spiewak realised that you can look cool while collecting engine numbers at London Bridge station on a rainy Tuesday night. Now our lives are a lot easier. And more expensive. Thanks.

**Phat Farm, £132.50**  
For stockists call 0171-739-1055



**Teddy Smith, £65**  
For stockists call 0181-961-5111



**Gap, £39.50**  
For your nearest branch call 0171-518-6382



**Spiewak, £80**  
For stockists call 0171-581-0900



giveaway!



## the eighties, part one

An era of unchecked capitalist greed, thin ties and decent Grange Hill storylines. And, of course, people wandering round central London pretending to be rear-gunners from the Vietnam war by wearing dead cool original American MA1 jackets. Now the fashion cognoscenti are heralding a revival of Eighties style, so to get the ball rolling we've got FIVE MA1 jackets to give away courtesy of those nice people at Lucky Strike. Just send a self-addressed postcard to Lucky Strike Jacket Giveaway at the usual Muzik address before March 6 and the first five out of the postbag get the gear. Easy!

## the eighties, part two

An era of unchecked capitalist greed, thin ties and decent "Grange Hill" storylines. And, of course, casuals. Unruly, parallel-trousered, Liverpool-supporting gobshites from Merseyside who ran wild across Europe following their team and robbing expensive sports gear from Milanese shops. That, friends, is how casual culture started. We dig it. We also dig these top semi-retro casual "trainees" by pre-eminent Eighties labels, Lacoste and Ellesse. Nice one. For Lacoste stockists, call 0181-970-2412. For Ellesse call 0161-445-5955









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**KING BRITT**  
pictures JAMIE B





# THE FUNK HITS THE FAN

Deep house experimentalist, black musical historian and Josh Wink's best mate. Now King Britt wants to take r&b back to the soulful basics and change the way people hear music along the way. BETHAN COLE goes black to the future

**KING** Britt is the latest in a lineage of cool afro-futurists stretching from Sun Ra to Underground Resistance. Immaculately styled in thick black rectangular Dolce & Gabbana glasses, a brightly striped poloneck and top of the range Nikes, he looks the part. He's proclaiming himself a "Philadelphia tone scientist and phonographer", creating slick, sharp millennial funk with a conceptual edge that impacts hard. It's possible you're already familiar with his tracks as Scuba and Firefly (on Slip & Slide and Josh Wink's Ovum label); oceanic deep house which evoke floating in blue-green, dwelling in the aquatic, the undersea amniotic, vividly. It's also possible you know him as Sylkworm, tour DJ for post-daisy age East Coast hip hop act Digable Planets. Or as the



## KING BRITT

inseparable buddy of Josh Wink and Dego of 4Hero; one of the first US producers to understand and appreciate the British jungle explosion. But this year, although his new album is produced as Sylk 130, you'll probably just know him as King Britt. He is heir to the spiritual and political legacy of Ra, Rotary Connection, The Last Poets and Herbie Hancock. He is the creator of a sonic fiction that's part-blaxploitation soundtrack, part narrative sketch and part vision of acid jazz reconfigured and reinvented.

"The time span of the album is '77 to '84, just tracing the history of funk and soul," says King, dipping his dim sum into soy sauce in the small Chinese restaurant over the road from the Ovum offices. "It's basically blaxploitation orientated with a futuristic twist—retro but with like a Diesel-esque look about it." As visionary Sixties media theorist Marshall McLuhan noted, "We look at the present through a rear view mirror. We march backwards into the future." And maybe that's why King's debut album "When the Funk Hits The Fan" isn't the atmospheric deep house epic we might have expected. Britt is rewinding in order to fast forward. Archiving excerpts from the legacy of American soul (the original Philly sound of Gamble & Huff and Philadelphia International) into a cleverly assembled segue of song and spoken word. Danger is though, it might sail a bit too close to the dubious goatee-tweaking follies and retro-foppishness of early-Nineties acid jazz. How does King justify rolling out a sound which has, undeniably, been flogged to death?

"Acid jazz to me was just funk and soul from America," he shrugs, "the term is just bollocks. It kinda destroyed the whole scene. Now you got the techno and the drum & bass and everything, it feels good to go back to the soul and the jazz—Erykah Badu, Maxwell, D'Influence, that sort of thing. I'm coming from the American point of view. Here in America, soul music, all of that stuff has been lost. Radio is saturated with Puffy, and Puffy's great for parties but he just takes hits and makes more hits out of them. There's no creativity there, there's no advancement of soul music. And a lot of the young kids coming up who go to the raves and parties—I want them to understand there's a history behind what they're listening to now."

"When The Funk Hits The Fan" is what happens when autobiography meets discography. It posits King Britt as arch-maggie, pasting personal reminiscences, smooth soul, snatched conversations, daisy age skits and cinematic urban soundtracking into one detailed piece of biopic audio. Although the songs and poems are actually very carefully structured from the post-Dana Bryant jazz poetry of Ursula Rucker to the gutsy funk vocals on "Last Night A DJ Saved My Life" and the trippy Flora Purim-esque Latin psychedelia of "Seasons Change", there's a sense of the random, of sometimes hearing sounds from everywhere without having to focus, of the ear world as world of simultaneous relationships. All of which lends a chaotic realism to this album.

"Sylk 130 is an autobiography so it's based on real experiences," offers the extremely laid back King. "It's based on real life. I wanted the people to be just like they were when I grew up." Which is why so many old classmates are pictured on the sleeve at his Philadelphia High School and the impressive sleeve notes written by Major Jackson, a childhood friend who now lectures at University Of Oregon. King explains how dialogue was central in helping convey his history.

"I was directly inspired by listening to a lot of old Sixties concept records and De La Soul. Rotary Connection—the way all their pieces flow and there's a Jefferson Airplane album that takes you into a whole other world. Also, I'm into cinema and narration. A lot of Scorsese and John Cassavetes movies were narrated, 'A Bronx Tale', for instance, and because it's narrated it gives you a whole different angle. It's a friend through the whole project. It does give you another level of an emotional connection."

This particular day in the life we meet King Britt is the morning after the night before. The previous evening he'd been at a Spiritual Life party where Jephthe Guillaume was playing live accompanied by 15 African musicians with Ron Trent and Francois Kevorkian DJing. All things considered, he's remarkably together, courteous and articulate. We drink coffee at a groovy coffee house with an endless menu of vanilla-hazelnut-cinnamon riffs on the latte theme. Then head over to Footwork, a cool hip hop hangout with rack upon rack of vintage 12-inches (Sugar Hill promos, Rufus & Chaka Khan singles, jazz funk rarities) and cult US clothing labels. It's quickly apparent that Philadelphia is an affluent, traditional East Coast city. About as "old money" and historical as America gets. Philadelphia is where the Declaration Of Independence was signed, there's a strong feeling of American cultural heritage and a tangible sense of small c conservatism. King Britt, 29, grew up in the middle class, predominantly black south west of the city. An only child, his mother Pearl was a graduate of Penn University who worked in advertising. His father Jimmy, a blue collar worker was originally from the South. When he was six or seven, King's Mum, a personal friend of Sun Ra, ("we've got pictures of her with him, she was a groupie. Ha ha!") would take him to see Ra and the Arkestra perform live. "It was like, 'get me out of here!' I couldn't really comprehend or calculate the music I was hearing at that age."



The masterplan: Sylk 130's "When The Funk Hits The Fan" is the first album in a trilogy. The second album will span the period 1984 to 1990, take its musical cues from The Smiths, Depeche Mode, Chaka Khan and hip hop, amongst other things, and be called "Members Only". The third album will be techno. "I want to give a history of the DJ in America and then give a history of black music and its influences," expands King, almost as though this maximalist conceptual undertaking was as simple and everyday to him as breathing itself. "I just want to show how everything affects everything else from jazz to soul to funk to techno and how this influences one DJ and how he can translate it through a party. At the end he's taking all these different parts and building it into one piece."

Major Jackson's sleeve notes posit King as an audio visionary experimenting in his own cultural laboratory. If so, the self-sufficient, perfectly formed sonic fiction of Sylk 130 is just one planet orbiting in the Britt universe. He's working on an album in his deep house persona, Scuba. "It's all about immersion," he offers by way of explanation. "I use water as a metaphor for sound. I just did a track for Guidance with Ursula for a spoken word album they have coming out. Ursula takes on this role of a mermaid who goes out to seduce men. She falls in love with this one guy and she begins to drown and he actually saves her. The song is very experimental, really."

TALKING concepts with King Britt. The work of Afro-post-modernist Ishmael Reed. Brian Eno's Neroli installations. "I'm reading 'The Art Of Colour' right now. It's all about frequencies of colour and how they relate to tones in music." He's writing a book, too. "I've kind of started it. I read 'Ocean Of Sound' by David Toop and it's an amazing book. It changed my whole perspective. Basically, my book is going to be observations of sound. I travel to all these different clubs and I want to show how combining different tones, different sounds and sound effects creates different atmospheres in these different environments."

Does he see himself then, like Sun Ra, as a tone scientist?

"Yes, exactly. I want to change the way people hear."

'When The Funk Hits The Fan' will be out later this Spring on S2





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Yes, but look at her in  
the picture on the right



Out of my way – NOW!



# WELL HARD

Welcome to The Orbit. The Leeds techno mecca that's been cramming them in for seven years. Seven years of Jeff Mills, Richie Hawtin, Sven Vath and all the rest. Seven years on and it's still

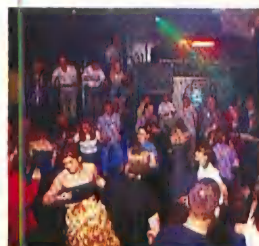




Seven years of the hardest techno, the maddest nights.  
the best techno club in the country. Prepare yourself...

## THE ORBIT

words VAUGHAN ALLEN pictures RAISE-A-HEAD



### WALKING

into The Orbit is like stepping into one of Escher's more surreal drawings. The sense of disorientation is immediate. Stairways, ramps, galleries and scaffolding sprawl across the central room. Mirrors slanting above the dancefloor provide glimpses of bodies caught in laser light, trapped within swirling projections. The dancefloor is full of contorting bodies jerkily keeping time with the music. And the noise adds to the confusion. Raw sheets of metal shoot from the speaker stacks, almost physically threatening, while the hardest of bass noises kick across the floor, threatening to topple the podium dancers from their perches.

On a rammed night, when one of The Orbit's stars – Sven Vath, CJ Bolland, Joey Beltram – is playing, this sense of disorientation is compounded by the difficulty in moving. Even on quieter nights such as tonight, the percussive attacks of white noise launched by Marco Zeffarano echo around the steel structures to dizzying effect. The crowd are as enthusiastic as ever. They just have a bit more room to launch their taut bodies into amphetamine-fuelled cross-country ski mode, bouncing up and down on the spot, their shrieks rebounding from the mirrored walls, rather than being dampened down by the weight of bodies.

The Orbit is often viewed as one of the last stalwarts of the industrial techno. It's also seen as the last refuge of rave culture. Neither viewpoint is correct. The musical policy is defined by electronic music, but the myths which surround the club have very little in common with the views and opinions of the people who run it, or of those who worship there every Saturday night, making the trek to an obscure south Leeds suburb called



# THE ORBIT

words VAUGHAN ALLEN pictures RAISE-A-HEAD

Orbit's invisible bar can be highly confusing for first-time punters



Morley for a heavy dose of adrenaline-charged dance music.

The Orbit celebrates its seventh birthday in June this year, making it one of the country's longest-surviving clubs. Promoters Nick Gundill, Sean Kendrick and Sean McInerney sit in their studio, high above the club and look back on changing times. When it started in the summer of 1991, The Orbit was launched into an era where, as Kendrick describes it, "You would walk into a club and hear, 'Charly' next to 'Energy Flash' next to 'Insanity'. . . We'd get in Sasha, Carl Cox and Grooverider and they'd all come and play the same records."

There was no slow growth for the club. It built up a reputation as one of the hottest rave venues, long before the term became an insult.

Originally, it ran on two sites: one at the Morley club, and another in a similarly tiny suburb called Ossett. On the same night. With the same DJs. "Looking back," says Nick, "it was fucking terrible. . . For three to four months we ran both venues, driving the DJs from one to the other. Both of the venues were packed. Ossett was in the middle of a residential area, and there used to be about 2,000 people standing outside, which was crazy. . ."

The fragmentation of the dance scene left the trio with hard decisions to make. They followed their instincts and decided to concentrate on electronic music. Like fellow pioneers Pure and Lost, they began flying in then-obscure figures like Joey Beltram and Richie Hawtin, taking risks and building a reputation for the club. "We were in a bad way for a while," admits McInerney, "we'd gone from being full to having a nearly empty club. It was a conscious decision to bring in different people. With Sven Vath, we just rang him up and asked him to play, and we weren't even sure if he'd turn up."

The reputation forged at that time still continues today. Many of the people they brought over then still play at the club. Beltram, Hawtin, Mills, Vath, Bolland and all the others who played at The Orbit early in their career keep on coming back, even now that they're stars. "A lot of our artists have played 20 or 30 times," points out

Kendrick. "With a lot of them it's a very personal relationship. It's not like partying till all hours, more likely taking them home to meet our mums and dads and just talking about music or whatever."

The best nights at The Orbit are often the ones which you don't think will be that good. Or where accidents happen. The continuing influence of their two residents Jon Nucle and Nigel Walker keeps the central core of regular punters happy, while the guests fire the electronic vibe off into myriad directions. McInerney reckons his best night of last year was the clash between well 'ard German DJs Hell and Naughty. "It was totally funky techno, where everything

worked," he grins. The best nights are always the ones where the music and the crowd connect to create waves of bodies vibrating to the beat, lost in the swell and decay of the noise.

The orientation of the club around music rather than personalities allows a real feeling of involvement, of community. The crowd may not know what they're going to get every week, but they know the angle it's coming from. When you get events like Luke Slater's Planetary Assault Systems playing a PA, or Inigo Kennedy playing for the first time, there's a real sense of excitement, of something new, something challenging, taking place. The people here aren't 'mad' in that self-conscious way of some clubs; they just go for it, and go for it hard. And, no, you can't quite escape the "do you know how many pills I've had tonight?" question and the boys hanging from the roof with their eyes exploding from their skulls, but the vibe is friendly and music-driven and, cliché though it might be, down to earth. Even the strange nights, such as Mike Dearborn and Claude Young getting blasted on vodka and ending up chanting at the bar, are regarded with some good grace; experiments that went gloriously wrong.

Of course, some people do dress up, but on their own terms. The remarkably high percentage of women in the club is made more noticeable because so many of them wear what can only be described as dinner dresses, slinky sequinned numbers that would gain entry to less sweaty extravaganzas than Saturdays at The Orbit. It's a strange feeling to catch sight of one of these prima donnas swirling on the floor. Then to notice the sledgehammer music providing the soundtrack. There's a moment of not-quite-reality before you remember where you are, and everything falls back into place.

The down-to-earth vibe reflects the promoters' attitude as much as the crowd's. Where most clubs with such a roster of visiting DJs would be rolling in the money brought in by merchandising, tapes and mix CDs, The Orbit crew reject the whole notion. There is a studio and a record label (though again, they're quick to point out that the label, Radius, is not actually anything to do with club). But the label has had only three releases to date. With this, as with much about the club, the motivation isn't money and self-promotion so much as mutual support and long-term survival. Much of the impetus for the creation of Radius came from the realisation that the Leeds area had a large number of electronic musicians who all ended up being signed to

## WHAT A LOAD OF BOLLANDS



**JAMES**

Best night? "New Year's Eve. Surgeon was astounding, but CJ Bolland was totally pants."



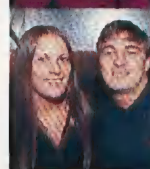
**TRACY, MANDY & EMMA**  
(from right to left)

Best night? "We did the decorations for New Year's Eve 1996/97, so it has to be that, although we were going round hiding every time we saw anything we'd put up."



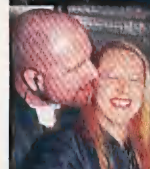
**STEVE**

Best night? "Last year with CJ Bolland playing really hard house."



**TIM KNIGHT & JOANNE SARNWELL**

Why do you come here? "For the free coffee, but we're usually too busy working to enjoy the music."



**MARK & DONNA**

Why do you come here? "We've tried other clubs, but they don't have the same atmosphere, people aren't as friendly."



**LEE (left) & JAMIE**

Why do you come here? "It's got the best people and the best music, especially when someone like CJ Bolland's playing really banging music."



**PETE & REBECCA**

Best night? "Sven Vath about four years ago, which was cracking."

American labels like Communicate and Synewave, and needed a domestic forum for expression. Much of their work seems to be about building and sustaining a community of like-minded individuals and keeping their heads down.

Back at The Orbit most of the punters (and the promoters) are still talking about the New Year's Eve party, the most successful they've ever had. The popular opinion is that techno is dead on its feet. As so often, the popular opinion is completely bloody wrong. The collision of Surgeon, CJ Bolland and Joey Beltram pumped the ever-loyal crowd full and let fly with the best that electronic music has to offer. Kendrick recalls, "It really felt like it did seven or eight years ago, with Beltram jumping up and down on the spot as he DJed."

"It's interesting that when we started," he says, "there was only Pure and Lost doing this sort of music, and now that everyone else seems to have dropped out of the running, it's back to just us and them again. But The Orbit has to do what it does, it either survives or stops."

## 10 TEETH-GRITTING ORBIT FAVOURITES

ENERGY FLASH - Beltram  
SPRUNG AUSTEN VORKEN - DJ Hell  
STRINGS OF LIFE - Rhythm Is Rhythm  
IT'S JUST A... - House Without A Home  
MECCA EP - Jeff Mills  
PETRA 01 - Petra  
THE PUNISHER - Underground Resistance  
HORSEPOWER - Ravesignal III  
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**The Capoeira Twins** Pig Lick  
★ **II Tone Committee** The Taking Of The Underground 1,2,3  
(Instrumental Version)  
★ **Laidback** Breakout  
**Eurisko** Poetic Justice  
**Bassbin Twins** Between The Fro  
**Wide Receiver** Magic Sponge  
**Deeds Plus Thoughts** Beatnik Mack  
**Mushroomers** Racerbil  
**Romin feat. Joe Schmoe** Trainspotter  
**Mr Dan** Strange Skies  
**DJ's Wally & Swingsett** Wiggin'  
**Cyclops 4000** Macro Scope (Voyager mix)  
★ **Indian Ropeman** Your Own Enemy  
★ **Smoke & Mirrors** New York Joint  
**Lhooq** Losing Hand (Flicker)  
**Steady G** DJ For Prez  
**Flipside feat. DJ Cridge** Scratchin' For An Itch  
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# GROUND CONTROL TO COMMANDER TOM

He's one of Germany's top trance DJ/producers.  
He's the man behind Noom Records.  
He's big, bad and fucking mad. He's Commander Tom.

**"I FUCKING** *hate* house music!" rasps Commander Tom. "It was hyped to death by the press, but all it ever achieved was the destruction of 80% of Germany's techno playground. And there isn't even a functional house scene left today, either. What was the fucking point? Our forward-looking music and our energy was destroyed, while the media were desperately trying to drag some Chicago or Detroit DJ from under a rock and make them big. The media brought these DJs to Germany and paid them thousands of fucking dollars. We worked like pigs and they got the dollars.

"Now the scene in Germany is gone. The biggest *techno-haus* in the world has been destroyed and it's all our own fault. Germans always want too much. We have always been an excessive people, you only have to look in our history to see that. Whether we're in Spain getting pissed on holiday or in some other country doing something else, we're never satisfied. We go crazy. We always destroy what we have built. Sometimes I'm ashamed to be a German."

COMMANDER Tom, a six-foot-five, 17-stone, chain-smoking, beer-bellied DJ/producer from deepest Germany, is banging the table with a fist as large as your average watermelon. He's in Britain to tell us about "Eyes", his debut album on Noom, the label he also co-directs, and guess what? We're listening.

We're listening fucking closely, in fact, much as we did to his acid-laden NRG fest. "Eyes", you see, features sublime cuts like the superb "Are Am Eye", "Round My Brain" and "Eye C Red", and a slew of other lederhosen slappers. It's rather cool, actually. If you like your trance banging like a shithouse door in a garage.

Not that the Commander cares to comment. He's too busy launching into some other tangential philosophical rant. He's talking like a runaway train. He's sweating profusely. He's glaring through bloodshot eyes and gesticulating wildly, pounds of flaccid, freckled flesh shaking on his outstretched arms. Finally, he rams down any remaining discontent with a swig of coke and a drag of Euro cig. Every wrinkle, line and pock-mark on his face tells a tale of indulgence and life lived to excess.

Have we heard about how he discovered techno, he asks? Er, no, Commander, but what about...

"After leaving school, I was heavily into rap music," snarls Tom. "I played it out as a DJ and, about 15 years ago, I recorded rap versions of 'Last Night A DJ Saved My Life' and 'When The Beat Goes On'. Don't fucking laugh, *Englander*, they were massive hits in Germany and I was CBS Germany's biggest homegrown star. Then, in January 1989, I found myself at Dorian Gray in

Frankfurt, checking out DJ Dag. That asshole transformed my life in 10 minutes. This was the music I had been waiting years for. This was the fucking shit, man.

"I couldn't get a job DJing techno instantly, of course, so I did the next best thing. I raved solidly for two years, abandoning my record contract and everything that had gone before. Like I said, we Germans are all or nothing. Anyway, life was a trip, from one party to the next to some after-hours and back to someone's flat.

"One time, I went out for some cigarettes and didn't come back for four weeks. I was only wearing shorts and a T-shirt, so I borrowed clothes wherever I woke up. Fuck only knows what I did for money. I can't remember. Another time, I was in a convoy of hundreds of caned ravers who stopped for two hours on the *autobahn* because they thought they'd seen a red light! A red light on the fucking *autobahn*! How fucking crazy is that?!"

TOM De Luxe, to use his real name, didn't lose it for too long though. Within two years, Sven Vath had offered HIM a set at Omni. Gigs at Love Parade, Mayday and Energy followed. Through his ever-increasing DJing contacts, Tom hooked up with the nascent Noom label in time to oversee Mark NRG, Ramin, Oliver Lieb and Pascal FEOS as they turned out the imprint's first acid missives.

Next came his chance to cut the studio mustard. "Noom 5" and "Noom 6", by Commander Tom and Tom DeLuxe respectively, were both massive and the "Noom Sound" was born. The sound of 4/4 beats, hoovers, massive breaks, surging rhythms and hard-as-fuck percussion rocked the world. The Commander had at last beamed down on Planet Success.

"From then on, it was easy," Tom casually boasts. "Noom succeeds because it consistently manages to flip people out on a Saturday night. Consistency is the key to everything, the key to production and to DJing. DJing is about always rocking the fucking house and giving the people what they want. You have to kick ass. Ridiculous terms like speed garage and hardbag come and go, but the people still want the same 4/4 beat because it's the only one which works in a club. Our problems today are down to those superstar DJs who tried to be clever, ignored the people, played house music and turned Germany into a wasteland. Now Germany is like Russia after Napoleon invaded. I hate house music for that. Now, have you got room on that tape for me to explain..."

Er, sorry Commander, no! It's time to beat a retreat. Over and out. *Gott in Himmel!*

## THE COMMANDER'S ALL-TIME TOPPERS

- 1 SPEEDY J — Reincarnation (Zebra)
- 2 LAURENT GARNIER — Wake Up (F Communications)
- 3 RAMIREZ — La Musika Tremenda (DFC)
- 4 SVEN VATH — La Esperanza (Eye U)
- 5 TROOP — Homecoming (Noom)
- 6 SYNETASIA — 51 (Harthouse)
- 7 UNDERWORLD — Dark And Long (JBO)
- 8 CJ BOLLAND — Camargue (R&S)
- 9 JEFF MILLS — Rock The Bells
- 10 All tracks on Dragonfly





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DANCE MUSIC**

88-98

**TEN YEARS. SEEMS INSANE, DOESN'T IT?  
TEN YEARS OUT ON THE FLOOR.**

**TEN YEARS OF DANCING ON  
PODIUMS, OF QUEUING FOR THE  
CLOAKROOM, OF FLIRTING, LAUGHING  
AND GOING COMPLETELY  
FUCKING MENTAL.**

**TEN YEARS THAT HAVE TAKEN US FROM SPECTRUM TO  
CREAM, FROM BALEARIC TO BIG BEATS.**

**WELCOME TO THE BEST  
YEARS OF OUR LIVES**





# OLD SKOOL CLASSICS

Your Free CD from  
Muzik & Mastercuts



## WELCOME

to Muzik's "Old School Classics", the kind of collection of all-time dance music favourites from back in the day that's enough to get you more moist and misty-eyed around your tender parts than a life-long subscription to "Over-60s Butchers' Wives". For the old-timers and retired ravers, it's the perfect opportunity to hoist the nearest juvenile on to your knee and make him endure

a wizened old rant along the lines of, "E by gum, sonny Jim, they don't make 'em like this any more!" For the newer recruits to the scene, here's your chance to see whether Ol' Grandad Lightstick has a point. And also to hear some of the essential moments in the history of dance music, naturally.

These are not, of course, the definitive classics. Because everyone who was clubbing in the late Eighties and early Nineties has different highlights and memories. Rather, this is just a top collection of tunes that still tickle the nether-regions of our collective memories, get us rooting around in our moth-eaten wardrobes for bandanas and baggies and generally have us making whoopee. Hope they have the same effect on you.

### ★ Kariya

Let Me Love You For Tonight  
Sleeping Bag 1988

An absolute screamer. Literally. Quite who Kariya was or how she came to be singing like a falsetto after a swift blow to the groin, we have absolutely no idea. But who could resist that voice? And the fact she insisted, "I really need it now."

Even though it sounded like she was right in the middle of getting it. Vocal house had its fair share of duff moments and fly-by-nights, but Kariya is an honourable exception, an uplifting belter which still thrills today. No wonder, then, it's getting reissued later this year on Sidewalk, with remixes from Sol Brothers and Crescendo.



### ★ A Guy Called Gerald

Voodoo Ray  
Rham 1988

The start of dance music's fascination with all things Eastern and exotic, and unquestionably one of the greatest Manchester tunes of all time. Having helped 808 State write the Brit-





acid creed on "New Build", Gerald's first solo single sounded like it was recorded in an outside toilet with Ofra Haza straining to do the business. Rough as you like, the drums avoided the standard 808 pads of the time, drawing instead on a metallic harshness with a bassline that could have been played on a water-bottle. Off yer tits at 2am down the Hacienda, all that went out the window, however. Never has one man sent so many nutterd folk so close to a state of transcendental bliss.



## ✱ Rhythm Is Rhythm

Nude Photo

Transmat 1987

The track that put Derrick May and Detroit on the map. Co-written with Thomas Barnett, "Nude Photo" took on the then-prevalent sound of Chicago and its acid fixations and made it all seem incredibly two-dimensional. Here, for the first time, was dance music which leaned heavily on mystical jazz, on Kraftwerk's robo-rhythms, on strange tales of far-off galaxies. Even today, it still sounds fantastic. Back in 1987, it was almost impossibly brilliant. Detroit had sent out a message. Techno is here. Prepare for take-off.

## ✱ Fast Eddie

Acid Thunder

DJ International 1987

"Acid, acid, acid. Thunder thunder thunder."

Not the most uplifting or meaningful lyrics ever laid on vinyl, but, what the hell, when you're wazzed up to the gills in a dodgy south London warehouse, who really cares? All that matters is that jerky bassline pulling you inexorably onto the dancefloor, rolling through your body in waves. Roughed-up Chicago hedonism at its very purest. Acid thunder? You betcha.



## ✱ Jungle Brothers

I'll House You

Gee Street 1988

A hip hop act making a great house record? Strange, but true. Of course, we'd already had Tyree and his attempt to make hip house in 1987, but by 1988, the Jungle Brothers, remixing themselves, showed everyone the way to go. Lifting Todd Terry's classic "Can You Party?" and rapping over the top, this was hip hop meeting house music down at Shoom, necking three pills and chanting all the way back to Brooklyn. The band went back to their Afrocentric roots for the classic "Done By The Forces Of Nature" album. And hip house never sounded so good again.



**JOE SMOOTH**  
*promised land*



## ✱ Joe Smooth

Promised Land

DJ International 1987

The 1987 original and still the best. Still rated by many as the greatest vocal house track of all time, "Promised Land" single-handedly epitomised a generation's high-on-hope bliss and sincere belief that ecstasy would make the world a better place to be. Ask anyone old

enough to remember, and sure as the sun rises in the East and sets in the West, they will confess to having stood in a field, off their nonce at dawn, singing out loud and holding hands with strangers with a look of love on their innocent face while Mr Smooth took it away. How long ago it all seems now...

## ✱ Slam

Positive Education

Soma 1993

"A positive education always corrects error."

In 1993, finding themselves somehow aligned with the new sound of progressive



house, Slam's Orde Meikle and Stuart McMillan set out to prove us all wrong and in the process came up with a record so dazzling, it defied categorisation. Still in most techno and house DJs' boxes to this day, it took its cue from Ron Trent's seminal "Altered State", but threw in the ultimate in wobbly basslines, spring-loaded strings and drum-rolls which splintered your sphincter at 100 yards. It's not often you get that kind of experience in a classroom.



## ✱ Joey Beltram

Energy Flash

Transmat/R&S 1991

Unquestionably, one of the defining records of the last 10 years. Looking back, "Energy Flash", (note: released at the start of the Nineties) bequeathed us so much. For starters, it heralded the oncoming arrival of "darkness" on the rave scene, its

paranoid nightmare tension laying the foundations for this new sound. It was the genesis of hard, minimal techno, taking a step away from the then prevalent "hoover" sound that Beltram himself invented. Here was techno as a wall of brain-mashing sound and even the chant of "Ecstasy, ecstasy" sounded like it was coming from the Devil himself. Not bad for a 19-year old Brooklyn boy who'd never even tried the drug himself.

## ✱ Hardfloor

Acperience

Harthouse 1992

Quite possibly the greatest Roland TB303 (that's acid, to us non-studio bods) record ever made. Running anything up to seven of the little silver box buggers at the same time (well it sounded like that anyway) in 1992 the German pair of Ramon Zenker and Oliver Bondzio unleashed tidal wave after tidal wave of acid thunder. The drum rolls were straight out of the Wagner book of *sturm und drang*, while the breakdown broke all records at the time for its Olympian length. After a two-year hiatus, acid was back, big-time. And it's never really left us since.



## ✱ Sueno Latino

Sueno Latino

BCM 1989

Like most Italian tunes of the time, 1989's "Sueno Latino" was little more than a dancediefed rip-off. But, oh joy of joys, what a rip-off! Using Manuel Gottsching's Seventies experimental electronic opus "E2:E4" as its foundation, the Italian trio simply looped the glorious melody over an endlessly hypnotic beat that shimmers like a heavenly mirage in the desert. Somehow avoiding the inevitable cheese-trap, "Sueno Latino" instead came to be pretty much the pinnacle of the whole late Eighties Balearic sound, where mellow was good and sunrise was the best of all.

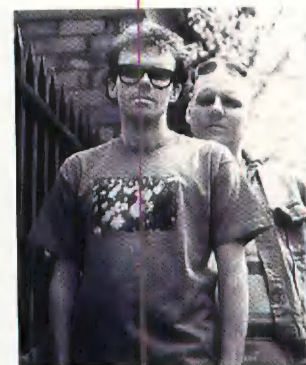


## ✱ Leftfield

Song Of Life

Hard Hands

Like Slam, in 1993 Leftfield also found themselves tagged with the unwanted "progressive house" label. And they too dug deep into their box of tricks to escape the tag with a tune that tilted at the boundaries of house, dub and world music. It's got an ethnic wail powerful enough to get you swearing allegiance to Allah pronto. It's so dubbed-up, your neighbours will finger you for possession of Grade One skunk. And it rocks dancefloors like a muezzin bastard.











# FACT: THIS MAN INVENTED ACID HOUSE

With 'Acid Trax' DJ PIERRE invented acid house. Now one of the men behind the original Phuture talks to KEVIN LEWIS about the music that shaped his life





## MY FIRST EXPERIENCE OF HOUSE MUSIC

**THE** first experience I had where a song really affected me happened one day in 1985. I was in the garage outside my house, playing records and the garage door was open. And this guy that I kinda recognised wandered down my driveway to say hello. It was Spanky (Pierre's partner in Phuture). Anyway, we got talking and he was telling me that I should be playing some real music. He started talking about what they were playing in Chicago and at that time I had hardly ever been to Chicago. That was too far for me to travel, you know? I stayed way out in the suburbs. So he brought this record by my house to show me what he meant. It was Isaac Hayes' "I Can't Turn Around". I tried to play it, but it was so totally different from what I was used to. I was like, "Damn! This is an old record. I can't play this, people will laugh at me." It just didn't make sense. But Spanky was like, "Nah, you gotta start playin' this." So I thought, "Okay, okay, I'll try it." But it was hard to mix, what with the live drummer and all, and I just didn't like it. Then Spanky turned to me and said, "Right, I'm gonna have to take you to the Music Box, so you can understand this shit."

So Spanky took me to the Music Box – he had to sneak me in, because I was

under-age at the time. The whole experience was weird, because the Music Box was situated at the bottom of this car park in downtown Chicago. So we were driving underground, down the levels, and at that time of night the whole place was dead. Until we got to the lowest level. Then there were all these cars with their trunks open and radios blasting, and kids dancing all over the place. Then we saw this big, mega-long line leading up to the entrance of the club and I was like, "Wow! It's like a different world down here." First of all, I was just hearing tracks when we got in there, like Mr Fingers kind of stuff, and I was really getting into it. Then they started playing the classics. And it just hit me that I loved this kind of music. I was getting this feeling, like goose bumps. I'd never felt that listening to music before. And by now, everyone around me was getting real hyped, shouting (Music Box DJ) Ron Hardy's name. They'd be screaming, "Pump that shit, Ron!" and he'd be working the records, taking the bass out and stuff. I'd never heard anyone do that before. I didn't know what was going on. And when the bass came back in, I was like, "Aw hell!" I felt like I was being baptised. Then he played "I Can't Turn Around" – the same record I couldn't stand – and it sounded so good. The combination of that record and the Music Box changed me. I don't think I could have understood the scene if it wasn't for that moment. After that, I stopped playing all those Italian imports I'd been buying and started searching out the classics.

## MY 10 FAVOURITE HOUSE RECORDS OF ALL TIME

Mr Fingers



### 1 MR FINGERS – "Washing Machine"

This came out before acid, even though it sounded kinda acid. And the version on the record is nothing like the original version that Ron Hardy used to play, he must have remade it for vinyl release. Anyway, the first time I heard it, I was at the Music Box and it was like, "Damn, this track sounds weird" and everyone was getting really hyped off it. And when the track broke down to that one low note and stopped, Ron cut the lights out, so it was black up in there. And then, all of a sudden, the track kicked back in and the lights came flashing on. We were just like, "Damn, this song, man!" It was after that we started thinking about music and Spanky

started talking about getting a drum machine, making a track and all that stuff. But "Washing Machine" was the first track which blew me away as far as an instrumental track was concerned.

### 2 JAMIE PRINCIPLE/FRANKIE KNUCKLES – "Baby Wants To Ride"



Frankie Knuckles

All those songs that Jamie Principle did with Frankie Knuckles – "Your Love", "Baby Wants To Ride", "Angel" – man, they had the best basslines. I learned everything I needed to know about basslines from those tracks. I first heard Frankie play them at a place called Galaxy 21, where I would go to hear him spin. But I'm a Ron Hardy fan, to tell you the truth. I love Frankie Knuckles too, but I grew up on Ron Hardy.

That's who first turned me on to this music and he had a certain energetic way of playing music, he played a little bit faster and he worked with the crossover system a lot more than anybody.

### 3 MARSHALL JEFFERSON – "Move Your Body"

I'll never forget this one. The first time I heard this, we were in the Music Box upstairs in this kind of chill out room. So we were just sitting there chillin' when all of a sudden, we hear this track. And it was a totally different mix to the one which was on the record. It was like the intro was extended. It went on for a long time, just this piano going over and over. We were like, "Damn,



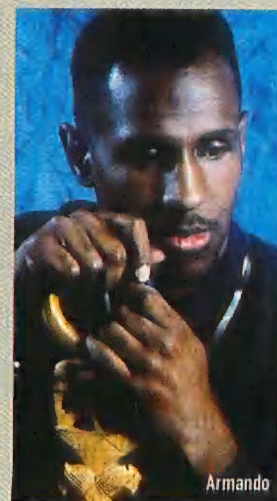
Marshall Jefferson

let's get down to the floor". And after hearing that, I wanted to meet Marshall Jefferson because, by this time, we'd been messing around with some drum machines and come up with "Acid Trax" and I left him a message to call me. Just so that he could help us get a record out. And now, when I think back on it, I think, "Wow! Why did I think this guy was gonna call me?" But he called. He'd already heard the track down at the Music Box, because we'd given Ron Hardy a tape of it and there was such a buzz on the track that everyone knew what it was called. But we still didn't know about studios, record pressing and stuff. All that kind of stuff was totally foreign to us. And I think that if I hadn't heard "Move Your Body", then I wouldn't have gone to the concert and given him the note and then who knows what would have happened?

### 4 ARMANDO – "Land Of Confusion"

I remember one day, we were all listening to the radio and we heard this track come in. And at this point we thought we were the only ones making acid. But when we heard that track, we were getting butterflies in our stomach, thinking "Aw shit, somebody else is making acid." We were running around trying to find out who made the record, all the time thinking, "Oh no!". We were hurting. And that's when we realised that we weren't going to be the only people making acid. We thought we had something, some kind of secret, you know? We would always lie when people asked us how we made it. We would tell people that it was done on this

keyboard and stuff like that. We would never tell them the truth, because we were scared. We wanted to keep it just us.

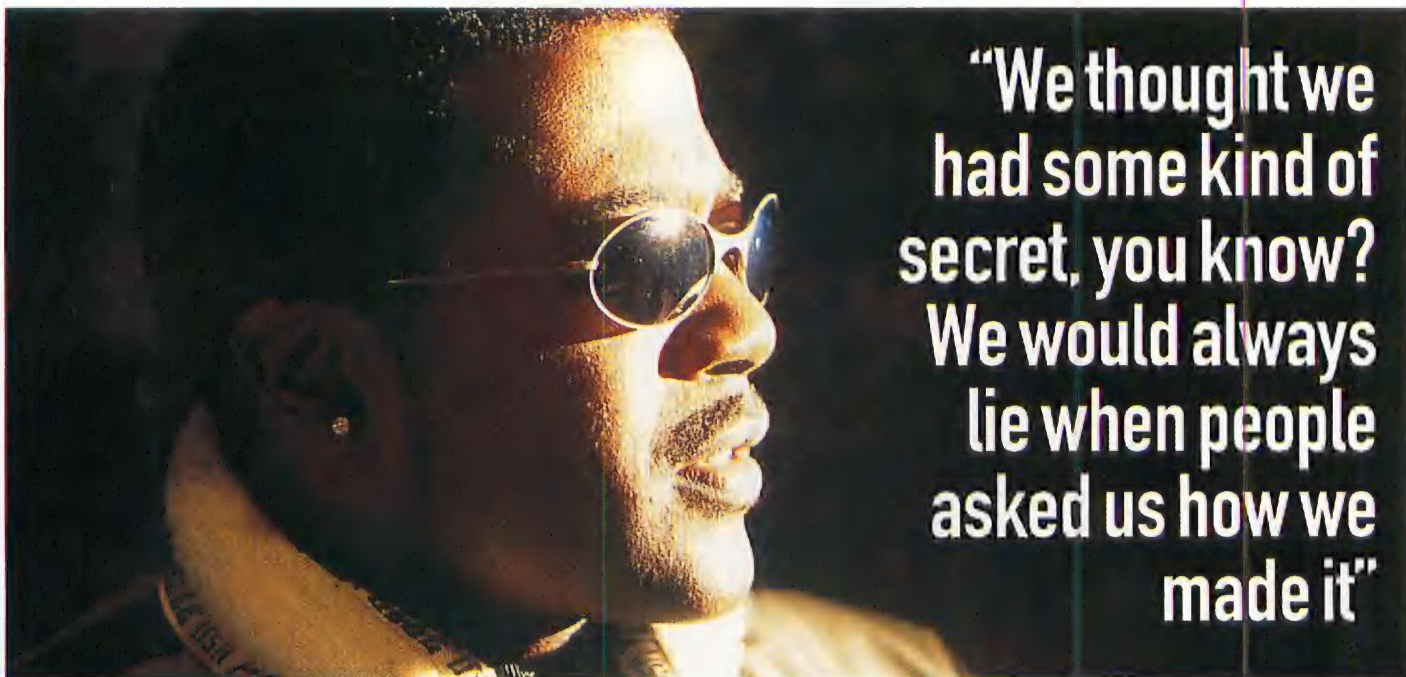


Armando

### 5 CHIPLE – "Time To Jack"

"Time To Jack" was the first track I heard which used a sampler. You know, that had a word sampled over and over. Before then, it was all music or proper vocals. So, as usual, we were listening to the radio, and all I can remember is that as a DJ, I just had to have it. I needed that record because I used to be in little DJ competitions and I would always lose because all the DJs who shopped in Chicago would get the records first.





**"We thought we had some kind of secret, you know? We would always lie when people asked us how we made it"**

And there was this competition and, I swear, I should have won that thing. But the dude, right before me, he played "Time To Jack" as his last record and that was it, the crowd went off and I lost the whole damn thing because he had that one record I didn't have. But the thing that record did more than most was to make us realize we needed a vocal sampler, so we could make a track like "Time To Jack". Because it's all about copying other people's stuff. You know, every time you hear somebody come out with something new, you wanna make something like it. You don't wanna be just like it, but you do listen to their record and think, "Damn, I see what he did."

#### **6 STEVE "SILK" HURLEY FEATURING KEITH NUNALLY – "untitled"**

I don't think he ever put this song out, but it was the one cut that taught me about proper songwriting. What happened was he made this song and somehow we got it on tape, probably because it was a Ron Hardy mix and we were like, "this is a bad song." Even though there had been vocal house stuff out already, this was the one that made me want to write a song. And I didn't know how, so I kept listening to this song and I made music exactly like his music. I wrote the lyrics in the same way—like when he had a break, I had a break, when he had a chorus, I went to the chorus. I followed it exactly like a template. The song never came out, but I did record it with a vocalist. But the very next song I wrote after that was "Phantasy Girl". I mean, I don't know how I wrote that song, but I

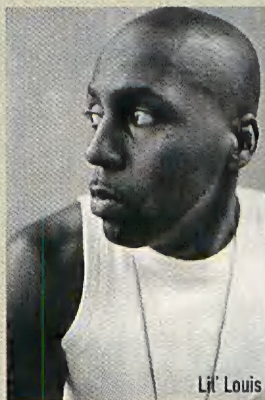
think it might have something to do with Steve's song. I think his song had something about a girl in it and I guess that's what inspired "Phantasy Girl".

#### **7 FARLEY "JACKMASTER" FUNK – "Funkin' With The Drums"**

There was this track Farley used to play which had this drum rhythm that was like "Boom-boom-boom-boom" over and over again. And back then a drum track was a hit. You could just have drums and it would be a big seller. So Farley had this drum track that was just the bomb. It had the whole city of Chicago trying to figure out what drum machine he was using. And then, he added a sampled vocal of his name to it, so the track was like "Farley Farley Farley-Farley-Farley". And this track was the bomb too. So now everybody wanted to make a track with their name on it. I was trying to make a track with my name on it, all my friends were doing the same and we would be DJing at parties and we'd be playing the track which had Farley's name on it. It was funny, nobody would do that nowadays.

#### **8 STEVE "SILK" HURLEY – "Jack Your Body" and "Music Is The Key"**

Both of these tracks are so good, it's hard to pick one above the other. And



Lil' Louis

besides Marshall, Steve was the one guy who really blew up. He was one of the first guys to get a major deal (with RCA) and basically that was a goal for me. Because he got a major deal, I wanted one too. We were very follow-the-leader types back then.

#### **9 LIL' LOUIS – "French Kiss"**

With that track, Lil' Louis did something that nobody had done before. He slowed the track down. And not only did he slow the track down, but he had a nice saxophone solo over the track and I don't know how many people were doing that back then either. His tracks always were different over the years but "French Kiss" took the cake. I heard people talking about how they liked to make love to it. I even heard this one girl how she used to get a little misty down below when she heard it. This track had a real effect on people. It was the most different track I've ever heard for its time. It was bold move to slow it

down, even though he knew it would work because he'd been playing it in his club. But who knew outside of Chicago that it was gonna work?

#### **10 PHOTON INC – "Generate Power"**

I know this is going to sound weird and I know it's one of my tracks but it was the track which put me back on doing house music at that level. Because, at that time, I was on Jive and I'd done a couple of vocal things, but this track put me back on the map. And, just like "Acid Trax", how it happened was a total accident. I was doing a remix for the K9 Posse, it was a 24-hour session, the engineers got sleepy and they were taking a break. I had these samples I'd taken from somebody else's record. I still can't say which one in case they sue me. Anyway, I was trying to figure out what to do with them and I really wanted to do something house. I'd been away from it for a few years and I wanted to do some house so bad, so I just slipped the samples backwards so I didn't get caught and, before I knew it, the track was done. It felt like I'd made it in about 10 minutes flat. I remember wanting to do it and mix it to DAT before the engineers woke up because I wanted to take it and not pay any studio costs for it. And I did it before anyone woke up. I still can't believe it happened.

The reason it was called the "Wild Pitch Mix" was that I had met these dudes called Greg Day and Nick Jones in New York and their parties were called The Wild Pitch Parties. Greg was the first person to hear the track and he gave it to Nick to play and they used to go wild when he played it. And these parties really reminded me of Chicago, so I named it the Wild Pitch Mix in dedication to those parties. Before all that though, I'd dropped off a copy of it to Strictly Rhythm. It was on a cassette along with about seven other vocal cuts. But they turned it down, so I decided to do like I used to in Chicago and gave a tape to DJs to get a buzz going on the track. I took it to Nu Groove as well, and they were trying to offer me \$500 for it. And I was thinking "500? That ain't no money". So I decided just to work it myself. Then Phil Cheeseman came over from England and I played "Generate Power" for him and he loved it. So he talked to Strictly and the

#### **SHADOWS OF YOUR LOVE MUSIC IS THE KEY**





# ONE NATION UNDER A GROOVE

words BETHAN COLE

Ten years ago, a few hundred people were raving all night to the sounds of acid house. A year later, there were a few thousand converts. A decade on and we're a nation in the grip of a musical culture bigger and more far-reaching than anything that has ever happened before. This is how acid house changed the face of Britain





"I know who I was when I got up this morning, but I think I must have been changed at least several times since then"

Marshall McLuhan, "The Medium Is The Message"

**TEN** years. Live intensely and you can compress a whole lifetime's experience into a decade. Like when you take an Ecstasy pill and a million microdramas play themselves out in the space of an evening. Time stretches: each record is a new feeling, each detail reverberates around your head, each word exchanged resounds, each event is amplified and imbued with mysterious significance. You hit peaks and troughs that make you feel like you've been through a lifetime in 10 hours, never mind 10 years.

That's why talking about 10 years of dance music is simply not enough. Talk about five years of punk or indie. That makes sense. But not dance music. Dance music, like Ecstasy, has changed our very perception of time. In a decade, it has accelerated and mutated with exactly the speed and intensity you'd expect of music in the digital age. We haven't lived one block of "dance", we've lived acid house, Chicago house, Detroit techno, hardcore, Balearic, indie dance, garage, deep house, gabba, trance, intelligent techno, ambient, jungle, handbag and happy hardcore. Each with its own specific dress codes, sonic parameters, record labels, DJ hierarchy, drug trends, state of mind and verbal catchphrases from "on one matey" to "big up London massive". The musical permutations, the social changes have been greater in number and faster than any youth culture before. Even dance music's perception of its own history is at light speed. The culture of sampling means a second-long snippet of an 1988 classic can be compacted into a staccato vocal curl in a 1998 speed garage track.

The 10 years following 1988 have changed us first and foremost as people. They've been a revolution in the head. We expect faster turnover – of music, ideas, clubs,



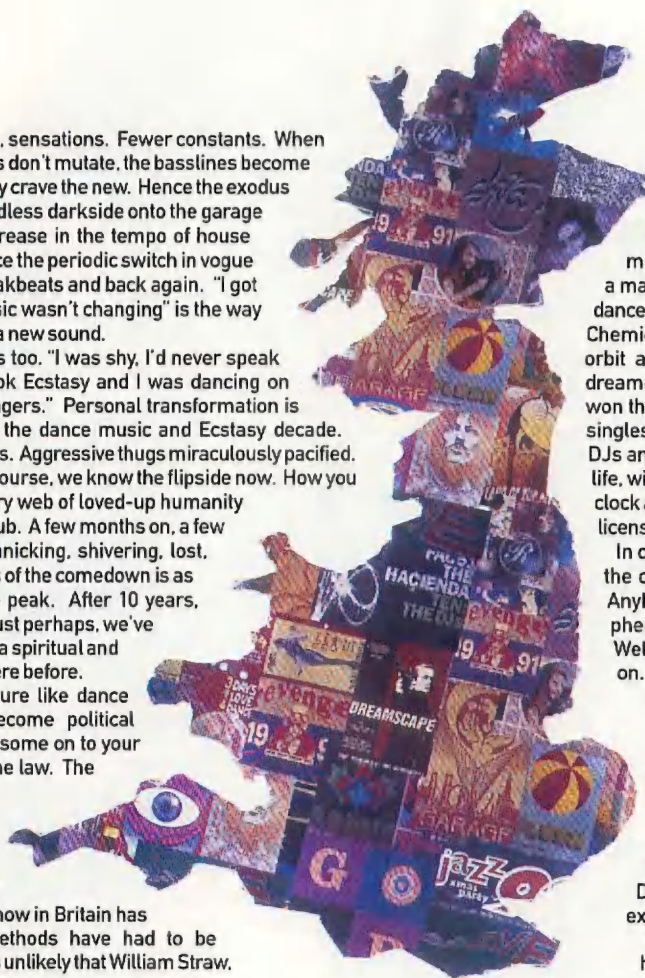




people, trends clothes, drugs, sensations. Fewer constants. When things stand still and the beats don't mutate, the basslines become formulaic and we immediately crave the new. Hence the exodus of junglists bored with the endless darkside onto the garage scene. Hence the sharp increase in the tempo of house between 1988 and 1992. Hence the periodic switch in vogue from four-to-the-floor to breakbeats and back again. "I got bored, stuck in a rut, the music wasn't changing" is the way producers invariably explain a new sound.

The drugs have changed us too. "I was shy, I'd never speak about my feelings, then I took Ecstasy and I was dancing on podiums and talking to strangers." Personal transformation is one of the key narratives of the dance music and Ecstasy decade. Introverts becoming extroverts. Aggressive thugs miraculously pacified. Arrogant souls softened. Of course, we know the flipside now. How you can fall through the temporary web of loved-up humanity that exists tenuously in the club. A few months on, a few pills too many and you're panicking, shivering, lost, outside in the cold. The abyss of the comedown is as real as the glowing, positive peak. After 10 years, seeing both sides, perhaps, just perhaps, we've got an emotional awareness, a spiritual and mental literacy that wasn't there before.

In an illegal, polydrug culture like dance music, personal actions become political issues. Buy drugs, then sell some on to your mates and you're breaking the law. The latest figures from drugs agency Release found that 28% of clubbers had experienced problems with the police. However, the sheer scale of dance culture now in Britain has meant law enforcement methods have had to be reassessed. A decade ago, it's unlikely that William Straw,



typical Club 18-30 holidaymaker might go to Ibiza drink lager, eat chips and shag for a week. In 1998, going to Ibiza is about drinking lager, eating chips, shagging and dropping an E at Manumission as well. Radio One now broadcasts a total of 27 hours of specialist dance music shows every week. In 1987 it had two. House music is a massive pop market. Every major label now has at least one dance subsidiary and chemical generation icons like The Prodigy, Chemical Brothers and Goldie now revolve in the same celebrity orbit as Oasis, The Verve and Radiohead. Who would have dreamed an experimental dance act – Reprazent – would have won the Mercury prize. Everyone said it only worked on 12-inch singles. And who'd have thought that the 24-hour day of clubbers, DJs and promoters would incrementally become part of normal life, with inner-city supermarkets starting to stay open round the clock and many cities boasting relaxed, European-style all-night licensing legislation.

In other areas of culture, the impact of the dance decade and the chemical generation are only just beginning to resonate. Anybody who argued it was not primarily a written phenomenon had to acknowledge the seismic impact of Irvine Welsh's novels. Beyond Welsh, the chemical fiction boom rolls on. Last year's Ecstasy-inspired short story collection "Disco Biscuits" was another bestseller. As was Matthew Collin and John Godfrey's definitive chronology of a decade of dance, "Altered State".

"I think dance culture is the most positive thing this country has ever had to offer young people," affirms Ciaran O'Hagan. "Yes, we've had tragedy, but if you look at the benefits and the positive aspects, they totally outweigh it."

Despite the negative spectres that haunt our clubbing experiences – Leah Betts and the other Ecstasy related deaths, the mental and physical casualties – dance music has generated a positive momentum that has been virtually

## "The police are seeing young people selling drugs as a cautionable offence. Ten years ago people would be sent to prison for that sort of thing"

Ciaran O'Hagan, Release

the son of the current Home Secretary Jack Straw, would have got off with a caution for dealing cannabis.

"Out of all the agencies involved within drugs, the police seem to be the most radical," says Ciaran O'Hagan of Release. "It's the police who've introduced discretionary cautioning, it's the police who are seeing young people selling drugs as a cautionable offence. Ten years ago, people would be sent to prison for that sort of thing." Ten years ago it's also unlikely a national newspaper ("The Independent On Sunday") would have been supporting the decriminalisation of cannabis in its editorial. Or that celebs as diverse as Stephen Fry and Noel Gallagher would be openly endorsing the pleasures of drug taking. You see it despite the continuing headline parliamentary measures to curb dance music and Ecstasy culture. From Graham Bright's 1989 Entertainments Bill, which upped the penalties for organising illegal raves, to 1994's Criminal Justice Act and the recent appointment of "Drug Tsar" Keith Hellawell, society's openness to and acceptance of the phenomenon has grown exponentially. "Take this Barry Legg bill for instance," argues Ciaran O'Hagan. "It's going to try to push dance music and Ecstasy out of clubs and it'll only go back underground. It's not going away. The whole nature of it moving and blending and twisting all the time will mean it will just reform and regroup. We've got to accept that it's here and ride with it."

The fact is, now any suburban 17-year-old in any provincial town can take Ecstasy, speed and smoke draw, go to house clubs and listen to dance music on Radio One. It's hardly even an act of rebellion any more. A decade ago, your

unstoppable. It's kind of ironic when you think about it. Acid house broke with the convention of all previous youth cultures because it wasn't a reaction against society like punk was. Or against other working class groups, like skinheads. It was pro-community, pro-drugs, pro-love and most of all pro-dreams. Admittedly this was in total opposition to the cruel, anti-society value system instilled by Thatcherism. But clubbing has allowed us the freedom to dream, to love, to live intensely and to transform ourselves and others. "I used to get so excited going to The Eclipse in the early Nineties," says Ian, a former regular at Coventry's seminal rave club. "If Doc Scott was on, I'd watch him so intensely, every move, all night. I suppose he was my idol. I'd buy all his tapes to listen to at home. I used to live for The Eclipse. I know it sounds corny, but I really think it changed my life."

And the moment you think it's all over, think it's time to ditch those hot pants/ combat trousers/trainers for nights in/restaurants/the cinema, something comes along that's too exciting to resist. "I'd given up on clubbing," sighs Stella, 21, a south London trainee teacher. "I was really fed up with jungle and house, all the raves were full of 17-year-olds, and then, about a year ago, speed garage came along and I was hooked. Now I'm out every weekend, drinking champagne and, er, everything else too. The energy is amazing." Who knows where the accelerated culture is going to take us next, how far the impact will disseminate and who we'll be at the end of it? Whatever, wherever, nothing could have prepared us for the last 10 years. Best hold on tight then and enjoy the ride.





digital  
editable  
recordable

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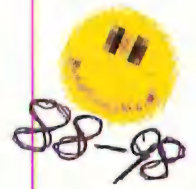






# 1988

## "ACIEEEEEEEEEED!"



**Year Zero. Acid house, love drugs and Balearic beats. The world as we know it starts here**

**IN** 1987 four suburban DJs – Nicky Holloway, Johnnie Walker, Danny Rampling and Paul Oakenfold – went on holiday to Ibiza. They returned armed with a notepad full of new, exciting records and a few rosey old ones.

More importantly, they came back with a drug that hitherto had remained a special secret among the sussed-up few of London's fashion crowd. This is a story of how an illegal drug shaped our culture to the extent that everything from advertising to alco-pops has the stamp of Ecstasy all over it. Governments may abhor and decry drugs (while their children deal it in pubs) but the music – now split into a hundred factions and cultures – is here to stay.

Before the Balearic beatniks arrived on the scene there had already been a hardy band of diehards attempting to introduce house to a sceptical clubland. DJs like Mike Pickering, Mark Moore, Colin Faver, the Watson brothers and Jazzy M attempted to spread the gospel.

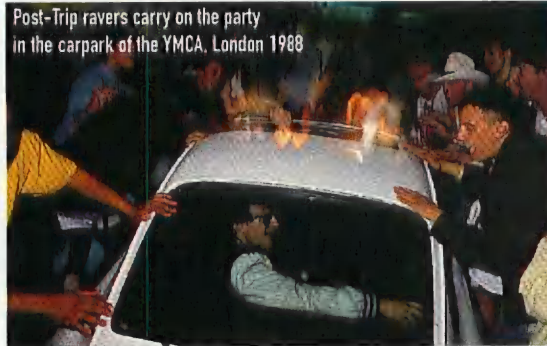
Shoom changed all that. Flyers adorned with millions of smileys, shimmering like so many pills, set the tone for Danny and Jenni Rampling's club. Colin Faver says it was the first proper house club, the first place where people would shake the DJ's hand at the end of the night rather than threaten to kill him for playing "faggot music". A club where people went specifically to hear house and a clutch of European club classics filched from the sets of Ibiza DJ Alfredo, where people took Ecstasy for the first time and thought it would change the world.

As the word spread, clubs opened faster than a McDonald's franchise. Paul Oakenfold moved his after-hours Balearic party at The Project, Streatham to

West End club The Sanctuary, renaming it Future. Within weeks he was expanding it into the huge expanse of Heaven and calling it Spectrum. Nicky Holloway opened the original acid ted club, Trip at the Astoria. There was Love at the Wag, Enter The Dragon in Kensington and there were also the more proletarian Clink Street beanos. As the drugs spread north, Fridays at The Hacienda became a regular weekly pilgrimage. Charged with the music, loved-up on the drugs and dressed like a perfect set of bananas, the Balearic generation zeroed in on London and Manchester in the summer of '88 and the whole thing went potty. Welcome to the Summer Of Love.

Apocryphal stories abound. The Happy Mondays' Bez conducting the

Post-Trip ravers carry on the party in the carpark of the YMCA, London 1988



And someone, somewhere said, "It's not as good as it used to be."  
words BILL BREWSTER

crowd from the stage at the Haç. People dancing to police sirens in the fountains outside the Astoria. Clubs like the Wag that were swaying to hip hop a year before were filled with people jerking their arms above their heads, chanting "Acieeed" and believing that dancing to house music might just make the world a better place. Yes, it does sound like daft, rose-tinted reminiscing, but it really was like that.

Records like Phuture's "Acid Trax" sounded so futuristic you could almost believe they were being beamed down via satellite from another planet. Nowadays it just sounds like it was made in a studio full of frightening drugs.

### Balearic Beats

Spectrum DJ JOHNNIE WALKER on that fateful holiday

IT was September 1987, and me, Paul Oakenfold, Danny Rampling and Nicky Holloway all went on holiday to Ibiza. Anyway, we came in contact with E for the first time, went to Amnesia, and of course we had the most amazing time. I thought drugs weren't really for me, but when I saw Nicky and Paul holding hands and skipping around the club I thought, "This doesn't look too bad..."

It was a warm summer night and Amnesia then was open air, with a mixture of European jet-setters and a flamboyant Spanish gay crowd. We all came from that soul and jazz background, but in Amnesia we heard Alfredo playing a mixture of Chicago house cut up with indie tracks by bands like The Woodentops, Thrashing Doves and pop records by artists like Madonna, George Michael, The Cure. He even played bits of late-Eighties hip hop. It was entertaining, a mixed crowd with a broad spectrum of music and we wanted to bring that whole



vibe back to London.

Oakey used to play at a club in Streatham called The Project, playing a lot of hip hop. When the club finished he'd let in all our mates from Ibiza and recreate that Ibiza vibe. When that got a bit bigger it moved to The Sanctuary. Each week new people arrived, a lot of people who weren't part of the soul boy scene. A lot of new age hippies, indie

people who'd heard we played records like The Cure.

Younger people who weren't around then tend to use the term Balearic differently, but as long as a record's got that percussion, that Ibiza flavour to it, you can call it Balearic.

### 1988 — THE TUNES

THE SMOOTH — Promised Land  
BANG THE PARTY — Release Your Body  
A GUY CALLED GERALD — Voodoo Ray  
T-GOY — Carino  
INNER CITY — Big Fun/Good Life  
ELECTRA — Jibaro  
NIGHTWRITERS — Let The Music Take Control  
MORY KANTE — Yeke Yeke  
BLACK RUDY — A Day In The Life  
ROYAL HOUSE — Can You Party  
RHYTHM IS RHYTHM — Nude Photo/The Dance  
TEN CITY — Right Back To You/Devotion  
ARMANDO — Land Of Confusion  
BAM BAM — Where's Your Child/Give It To Me  
OWAN LAKE — In The Name Of Love  
JOLLY ROGER — Acid Man  
GYPSY KINGS — Bamboleo  
RAZE — Break For Love

### JOHNNIE WALKER'S BALEARIC CLASSICS

THRASHING DOVES — Jesus On The Payroll  
MANDY SMITH — I Just Can't Wait  
THE WOODENTOPS — Why, Why Why  
WILLIAM PIPT — City Lights  
ENZO AVITABILE — Blackout  
ELKIN & NELSON — Jibaro



88-98

# 1988



## Spectrum

FLAMENCO dancers with luminous fans. Strawberry scented smoke. Sparklers and lollipops. A huge eyeball dangling from the roof. A lanky streak of piss in a floppy hat giving out tulips. He called himself The Peace Prophet, but I think his name was Eammon.

The club's flyer proclaimed Spectrum to be "The Theatre Of Madness" and it wasn't

wrong. With Paul Oakenfold as ringmaster, Spectrum was acid house at its most carnivalesque, its most decadent, its most daring. So daring, Oakey would occasionally plunge the entire club into inky blackness and chuck on Tchaikovsky's "1812 Overture". I'd never been anywhere like it before and I've never been anywhere like it since.

When Oakey started Spectrum at Heaven in April 1988, though, his mates said he'd lost the plot. Heaven was then one of the biggest venues in London. And the fool had booked it for Mondays. The first three nights were disastrous, just as they had warned him. But suddenly, seemingly out of nowhere, came hordes of bandanna-wearing loons. From that point on, they came every single week. People would still be queueing hours after the doors had shut.

I remember one night I didn't shift my arse early enough to get in. I sat in nearby Trafalgar Square and sobbed my heart out. Honest to God. That's how special Spectrum was.

words PUSH

## Paul Oakenfold on Spectrum

WHAT makes it special for me was that everyone said it couldn't work. Until then clubbing had been about doormen picking and choosing based on people's clothes rather than their attitudes. We changed all that. We had 1,200 people in every Monday. People like Madonna, Jean Paul Gaultier and Malcolm McLaren all turned up.

We also used to do a Spectrum night at Legends in Manchester, sending up Trevor Fung and Colin Hudd, with me and Johnnie Walker playing down in London. The best night for me was when we won "Time Out" club of the

year and did a party for them in a marquee by the Thames, at the same time as doing Spectrum in Heaven. Everyone played at the Time Out party: me, Walker, Terry Farley, Nancy Noise. We'd play our sets at one party, then jump in a car to play at the other. We had three clubs, all rammed, all going on at the same time. It was amazing.

**SPECTRUM CLASSICS**  
FAB FRIDAY — De Testimony  
NOVEMBER — Join In The  
Chanto (Club Mix)  
JULY ROGER — Acid Mano  
ELECTRA — Jibaro  
MASTER EX — Dub Love

## Hot

Hot put a paddling pool in the middle of the Hacienda's dancefloor and Jon Da Silva behind the decks. It created a clubbing legend

IT lasted just three months. The punters were invited to turn up in their swimming attire to be admitted free of charge, but unfortunately the body count of kids to be seen wandering about the Hacienda in their speedos at the inaugural Hot amounted to a princely sum of zero. The body count of ace scallies in Pepe jeans that would rewrite the rules of Mancunian clubbing as we'd come to understand it was, in quite the other hand, fucking massive.

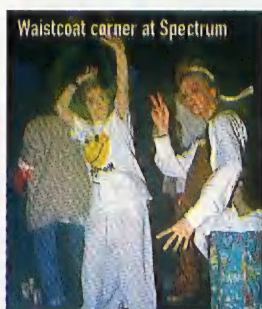
The great triumph of Hot was to bung together, under one roof, the most unlikely, potentially explosive bedfellows. Because it was Wednesday night and, back in the year dot that was 1988, coming down from drugs was not yet commonly recognised as a perfectly acceptable reason to throw a sickie from work, so nobody working in a bank would even think of putting their heads round the door. The only likely lads who patronised Hot, at the time, were students or scallies, in short, job-dodgers.

By week three, even the students who had landed in Manchester because they worshiped Morrissey or some such oaf were under the spell. They'd perfected

the new disco manoeuvres that had begun to sweep, well, if not exactly a nation then at least a city. As the opening strains of Electra's "Autumn Love" wallowed out the whole club would undergo some giddy and spookily Masonic ritual, striking the exact pose that was to freak out a vivid moral majority when it was splashed across the pages of "The Sun". Drop-jawed with cheeks sucked and arms raised, they'd stand one and all, waiting for the bass to kick in. Even if you weren't on drugs and, truth be told, not many could afford or get their hands on more than half a Purple Om back then, it was perfectly *de rigueur* to pretend that you were.

Ours was not to reason why sticking a swimming pool in a club was such a stroke of genius. Or, for that matter, why wearing a bandanna seemed acceptable for the five seconds that it did. Or, come to think of it, why Steve Hurley's mix of Ten City's "That's The Way Love Is" sounded better than anything else had ever done belting across a heaving dancefloor. They just did.

words PAUL FLYNN

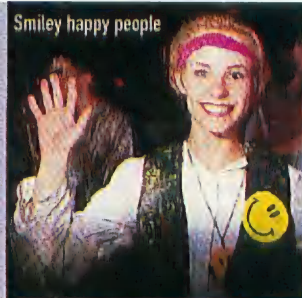


Waistcoat corner at Spectrum

## Not in those shoes... acid fashion

Smiley T-shirts  
Boy's Own T-shirts  
Generally, a lot of T-shirts  
Osh Kosh dungarees  
Bandannas  
Unnecessary waistcoats  
Flouncy shirts with big

stars all over them  
Surfer shorts  
Ponchos  
John Lennon sunglasses  
Bobbed hair (boys and girls)  
Converse Allstars



Smiley happy people

## The Acid Box

303. Three numbers now so much a part of our vocabulary that people knowledgeably bandy them about who wouldn't recognise the machine if one fell on their heads.

The Roland TB 303, launched in 1983, was designed as a bassline generator for one-man bands playing pop cover versions in bars and pubs. Together with the TR 808 drum machine (which would later define the sound of hip hop kick drums), it was often presented as part of a "band in a box" package in UK music shops.

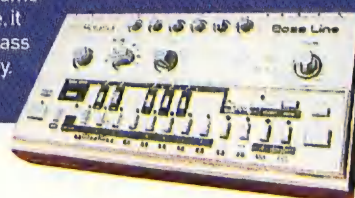
It was despised when it came out. Fiddly to programme, it didn't really sound like a bass guitar and was quite pricey. Its second hand value

plummeted and you could pick up virtually unused models for around £50 or less.

That was until 1987. It is a moot point whether DJ Pierre or Marshall Jefferson first pressed the 303 into duty for their genre-defining cut "Acid Trax", but the fact remains that the 303, when pushed through some hoops that Roland hadn't intended it for, is *the sound* of acid. The slurring, squealing lead lines and the twisting basslines have remained a dance staple ever since. Just ask Daft Punk.

Want one? These days, some are being advertised for £1,000. A more realistic price is around the £350 mark. Best get delivering those newspapers.

words MARK ROLAND





# Shoom

The most famous acid house club in the words of its regulars

## Adam Porter of 'Loaded' magazine

TEN years ago, nightclubs were really poncey and annoying. Rare groove was just an elitist joke as far as I can see, and it did make me feel uncomfortable. I wanted to go out to clubs but I didn't want to go to those.

Acid house was new and less discriminatory and I felt like it could include me. I loved "Boys Own" (the fanzine) and football hooliganism more than anything at the time, except pot! They also seemed to be the main interests of a lot of those acid house people.

Someone told me about this mad club in '88 where there was dry ice coming out of the front door and you couldn't see for peanuts. There were loads of hooligans there too, but

Jenni (Rampling) still wouldn't let me in. That was when Shoom started at the Fitness Centre. It moved to the YMCA in March or April of '88 and it still seemed really fresh. I didn't take Ecstasy myself but I remember it being very smoky and very friendly. The atmosphere was so much better than other clubs and there were no dress codes. You could just wear tracksuit bottoms and a T-shirt. It was still really difficult to get into though, until it moved to Busby's. It was Farley and that crowd who went to the early ones and those Boys Own guys are the ones I respect because their egos were always in check and they were just enjoying it.

When The Trip opened later in '88 it was a) brilliant and b) crap because there were suddenly 1,500 people queuing outside The Astoria and you could tell the whole thing was going to explode. It lost the underground feel then, and as Chairman



"Shoom's that way. Ruuuuun!!!"



Mao said, "There's only one culture and that's revolutionary culture". It sounds ridiculous but I'd lost interest in acid house by October 1988. Cocaine moved in and drugs and money combined to totally ruin it. Far too many police were around and everyone running it just seemed to be in it for the money.

## Terry Farley on Shoom

I REMEMBER it was January 1988 and I'd just bought a brand new Herringbone budgie jacket from Duffer and a really cool Jackson 5 type cap. I looked very cool. Gary Haisman, who went on to do that "We Call

It Acieed" record with D-Mob, took me down to Shoom. It was full of people I knew from football and (Nicky Holloway's soul club) the Special Branch. I saw a girl there I knew and I was going, "This is brilliant, isn't it?" and she went "Nah, you've missed it, it ain't what it was three weeks ago."

This was in January '88! That's my main memory of 1988, loads of the first people there all going "It's not what it used to be!"

Shoom was very cliquey, but then that's a London thing! All through the summer of '88 little waves of people would get into it and they were all desperate to be seen as real Shoom people, although of course, all the people who were there first thought they were the real Shoom people. But then, the one thing that's missing from clubs today is passion from the crowds. If you wanted to go to Shoom you had to work at it. You had to be first in the queue, get to know Jenni, or get someone who went to take you down.



Shoom — three weeks old, but "not as good as it used to be"



## Rave In Peace

SHOOM holds the premier spot where rose-tinted memories of 1988 are concerned, but just a few streets away, close to London Bridge, a rival night mapped out the nascent stages of acid house in the UK just as euphorically.

And with a heap more teeth-gnashing intensity, come to that, because this was Clink Street, home some centuries ago to Britain's first prison, and then to RIP, Mr C and Eddie Richards' legendary house sessions. The number of open rooms and floors of this dank, labyrinthine venue seemed to vary week by week, but the music was irrepressible Chicago house all the way — a devoutly uncompromising soundtrack compared to Shoom's

Balearic-informed fare, attracting an altogether more seedy-looking crowd. Memories from the first time I visited RIP include witnessing dealers selling their wares by way of rap rhymes, half-a-dozen stark-naked punters holding court at the centre of the dancefloor and, in keeping with the cornerstone of acieeed folklore, groups of opposing footie fans hugging the night away. That and believing my feet were glued to the floor, thinking I could hear most of my superannuated relatives' voices in most tracks and being reasonably convinced that, every time a 303 gurgler came on, a multitude of ping-pong balls proceeded to bounce around the venue. Down at Clink Street, however, all of the above was entirely acceptable behaviour.

words ANDY CRYSELL

## meanwhile, back in the real world. . .

### 1988

JANUARY 3: Margaret Thatcher becomes the longest-serving British Prime Minister of the 20th Century

MARCH 6: Three IRA members shot dead in Gibraltar after a bomb plot is uncovered

AUGUST 22: All-day opening begins for pubs in England and Wales

SEPTEMBER 31: Mikhail Gorbachev becomes President of the Soviet Union

NOVEMBER 8: George Bush wins the US presidential election

DECEMBER 21: 287 people killed when a terrorist bomb explodes on board a PanAm jumbo jet, causing it to crash on the Scottish town of Lockerbie





# 1989

## "LET'S GO MENTAL"

### Orbital raves and tabloid madness



**IF** there was a certain naïveté to what had happened in 1988—a partial return to the hippie idealism of the Sixties—then 1989 saw cynicism and commercialism creeping into the culture. Entrepreneurs like professional gambler Tony Colston-Hayter had been down to Shoom and noted what was happening, and while Shoom was seen as exclusive to outside observers, Colston-Hayter saw the potential for the scene to grow bigger and more all-encompassing. He wasn't alone. In the south, Jarvis Sandy's Biology, Quentin "Tintin" Chambers and Jeremy Taylor's Energy, as well as Colston-Hayter and Dave Roberts' Sunrise and Back To The Future went into fierce competition with their massive raves thrown

around the M25 orbital motorway. Each production was more lavish and outrageous than the last. In the north, too, Thunderdome, Live The Dream and Joy fulfilled the same function as their southern counterparts. All of this was aided and abetted by the tabloids who, by the tail of end of 1988, had latched onto what was happening. While headlines such as "New Threat To British Youth" may ring alarm bells with most middle-aged parents, for teenagers these scare stories acted as a drugged-up call to arms. Thousands of kids defying the police and dancing in fields all night on drugs? We'll have some of that. With the growing publicity came increased interest from the police, bolstered in confidence by parliamentary action in the form of Graham Bright's Entertainments Bill which (when it became law in 1990) succeeded in increasing fines to £20,000 with six months imprisonment for illegal parties.

Prior to 1989, mobile phones had been largely used by flash city boys. Colston-Hayter saw a more practical, prosaic use for them. Along with BT's voice messaging system, he managed to delay announcing the venues to his parties until the last possible moment, thus thwarting the police from preventing any gathering of more than five people wearing silly clothes and multi-coloured Kickers from occurring.

Any car on a Saturday night with a couple of youngsters in it could soon find itself at the head of a convoy, with each new carload desperately hoping the occupants of the vehicle in front knew where the party was. The fun was as much in chasing the party as in finding it. This was the suburbanite's

revenge. With its egalitarian attitudes and utilitarian dress code, this was late Eighties car culture in excelsis. All you needed to attend the Wag was the cab fare home. Getting home from White Waltham or Slough was a different proposition altogether. You needed what most suburban kids had: wheels.

And when you got there, what you found was a huge site totally dedicated to stimulating the senses and, more importantly, house music all night long. Rhythm Is Rhythm's techno classic "Strings Of Life" was to become a huge hit. Lil' Louis' "French Kiss", with its drawn-out orgasmic wails and slow-down/speed-up tempo was catapulted from the fields of Berkshire to Number Two in the pop charts. Homegrown productions began to emerge: A Guy Called Gerald's "Voodoo Ray", 808 State's "Pacific State" and "Chime" by Orbital (their name inspired by the M25 raves).

As the police's web got wider and the government's resolve solidified, the year ended badly, when Sunrise's planned 10,000 capacity end-of-decade event was injunctioned by North Norfolk District Council under the Public Entertainment Act, despite Sunrise proving they were a private members club and therefore were exempt under this act. Ironically, it was precisely these acts by both government and police that have subsequently helped to cement dance music and drug culture to the point where both are widely accepted today. But for now, the comedown had begun.

words BILL BREWSTER

"People would listen to anything at that time. Once when we were at a Hair party at Lea Film Studios in Wembley and someone dropped Prince's 'Alphabet Street', I've never seen so many people go so completely mental. It had a lot to do with all the drugs people were doing. We'd all be tripping, dropping home-made acid.

"One time at Sunrise we all realised something wasn't quite right when the side of the

warehouse collapsed and about 250 West Ham supporters burst into the venue spraying CS gas everywhere.

"There was another party called Unit 4 which was held in a building site, with the chillout room in a Portakabin!"

Nick Prince, 27/London



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**SUNRISE**

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QUENTIN "TINTIN" CHAMBERS • JEREMY TAYLOR'S ENERGY  
A GUY CALLED GERALD • 808 STATE • LIL' LOUIS  
FRANKIE NICKLES • TONY COLSTON-HAYTER • DAVE ROBERTS  
SUNRISE • BACK TO THE FUTURE • ORBITAL

### 1989 THE TUNES

IN LOUIS — French Kiss  
TINTIN — That's The Way Love Is  
RHYTHM IS RHYTHM — Strings Of Life  
FRANKIE NICKLES — Tears  
LIL' LOUIS — I Like It  
BLACK BOX — Ride On Time  
SPARTAN — Numero Uno  
JAMIE PRINCIPLE FRANKIE NICKLES — Your Love  
TINTIN — Stories  
RHYTHM IS RHYTHM — Going Back To My Roots  
KARMA — Let Me Love You For Tonight  
SUNRISE — Rescue Me  
808 STATE — Pacific State  
RHYTHM IS RHYTHM — Just As Long As I Got You  
RHYTHM IS RHYTHM — Keep On Moving  
FRANKIE NICKLES — What I Am (Bootleg Mix)  
LIL' LOUIS — Wild Times (Mayday Mix)  
JAMIE PRINCIPLE — Good Vibrations  
SUNRISE — Sueno Latino  
CORPORATION OF ONE — The Real Life

### Not in those shoes... dressing for the dancefloor

Hooded tops  
Timberlands  
Wallabies  
Kickers and other  
daft footwear  
Joe Bloggs flares (in  
the North)  
Baggy jogging pants  
(in the South)  
Keith Haring T-Shirts  
Lilac anything  
Long hair  
Baseball caps



Energy orbital rave



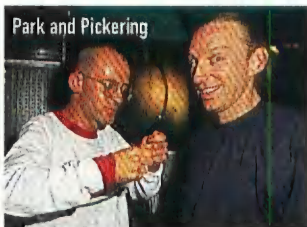


## Nude

Friday nights at The Hacienda with Park and Pickering. A house institution. GRAEME PARK tells us about the club that shaped clubbing in the North

I FIRST played there in February 1988 as part of the "Northern House Revue". Then, when Mike Pickering (now of M-People) went on holiday in July he asked me to fill in. The difference in the club was quite amazing. There was something really exciting starting to happen. If it was wild in July, by August or September it was amazing.

We played loads and loads of obscure American house records. All the early releases on labels like Trax and DJ International. Songs, basically, with disco basslines. It was only really in the North where they were getting played. In London, at clubs like The Trip, it was all early acid, no vocals.



Park and Pickering

### GRAEME PARK'S NUDE CLASSICS

ABONIS — No Way Back  
STEVE "BICK" BURLEY — Jack Your Body  
CHIPP — If You Only Knew  
ESP — It's You  
ORANGE & LEMON — The Texican  
STEISASONIC — Talkin' All That Jazz  
MR LEE — Pump Up London  
RHYTHMIS RHYTHM — Strings Of Life  
KEVIN SAUNDERS — Bounce Your Body  
To The Box  
KENNY "JAMMIN'" JASON WITH PARIS  
GREY — Don't Want It

It was full from the moment it opened until it shut every Friday. Mike and I would arrive at 8.30 and there would be a huge queue. We would open at nine and people would run onto the dancefloor. I'd never seen anything like it before. The Hacienda had a glass roof and there'd be a few nights in the summer where it'd be light for the first couple of hours, then when you left it'd be getting light again.

I remember thinking, "Why are you wearing flares? Why are you wearing dungarees?" But then there are photos of me at the time wearing stupid hats and lilac Mambo shorts!

course of the next four hours, we heard rumours that the party was off and that Centre Force, the acid pirate station, had been raided. People claimed Public Enemy had been arrested at Heathrow Airport. It all turned out to be true.

Police later said there were some 20,000 ravers in the Guildford area. Which, if anything, was a conservative estimate. At one point, we didn't move an inch for well over an hour. Someone got out a ghetto-blasters and everyone leaped from their cars to dance around a pitch-black field.

Everybody, except the people behind us, that is. Still, they were a middle-aged couple. And they were towing a caravan. You should have seen their faces.

words PUSH

## Biology

THE car was buzzing by the time we hit the M25. We knew this party was going to be different. For a start, Public Enemy were to play live. What we didn't know was that Biology's Guildford rave of October 1989 was the focus of the biggest police operation since the Miner's Strike.

At about 1am we turned off the motorway as instructed and immediately got caught up in a traffic jam. We doubled back to take a different road but that too was solid. What's more, we could see blue lights flashing up ahead. So we tried another route. And another. But it was no use. Police were everywhere and, over the

## The secret confessions of rave's poor bloody infantry

IT WASN'T merely a case of one-upmanship that led to the gargantuan size of rave flyers in 1989. No, there was the need to list the vast nationwide network of ticket sellers, too. Being an impoverished college student at the time, selling tickets for orbital raves like Energy seemed the perfect cure for a towering overdraft. Was the fact that I was still living with my parents (meaning it was just as likely to be them as me who'd answer the "enquiry" from the Cavalier-full of seething blokes who'd been circling the M25 for the last few days) going to stop me? Stupidly enough, it was not... Living in an eminently boring small town in Surrey, demand for tickets was high. As, unfortunately, was attention from the local constabulary. Far be it from me to accuse our honourable law enforcers of phone tapping, but it did seem strange that they'd always arrive at the secretly arranged local meeting-point before anyone else. And just to ram home the fact that they meant business, there were the plain clothes bobbies who'd take up residence in my parents' rose bushes every weekend; that and the CID officers who'd occasionally call round for a "friendly chat".

Alas, the life of the humble ticket agent grew ever less rewarding as the tabloids and authorities decided to hammer 1989's rave scene into the ground. More often than not, you'd find yourself handing over the ticket money to the promoter (after taking your 10% cut) then, a week later when the rave was cancelled, having to explain to several hundred irate purchasers that, no, these kind of people didn't tend to offer refunds.

Indeed, perhaps I would've reconsidered my bid to become the Keith Prowse of rave if I'd known that even now, nine years later, I'd still get bugged for refunds whenever I visit my folks.

words ANDY CRYSELL



## Boys Own

When Terry Farley, Andy Weatherall, Cyron Eccles and Steve Maize started Boys Own magazine in 1987, they were writing about their triple obsessions of football, funk and left-wing politics. By the spring of 1988, it was "The only fanzine to get right on one matey". From then on they satirised the fledgling scene mercilessly while continuing to be musically right on the button.

### Terry Farley

WE WERE the first people to write about these things. We only printed two or three thousand copies. We never made any money, but we never expected to. We inspired a lot of people to be even more cliquey than they already were.

We'd done a few parties in 1987. The music was very Weatherall: Beastie Boys and Van Morrison. Once '88 happened, we went from doing parties for our mates to everyone wanting to be our mate.

Me and Weatherall came from DJing in the back rooms of clubs like Spectrum and Shoom. It was very easy to play the same 20 house tunes back then, so we played something different. We saw ourselves as being a bit anti-mass-media. So we were pushed as heroes of anti-commerciality even then.

When first started playing at Spectrum, I was playing reggae in the VIP bar, but when it took off, I went to the middle floor to play Balearic. The first 200 people who'd come when it opened used to come up there and never go downstairs because they thought it was full of teds. So I used to play anything which somehow connected. Stuff that people would play me back at their houses after clubs. "You should play this, it'd sound great off your nut", that sort of thing. So old soul records became E records.



Boys Own summer 1989 party, East Grinstead

## meanwhile, back in the real world...

### 1989

FEBRUARY 14: Iranian leader Ayatollah Khomeini calls for the death of Salman Rushdie, British author of "The Satanic Verses"

APRIL 15: 95 Liverpool football fans crushed to death at the Hillsborough ground in Sheffield

JUNE 2: Tiananmen Square massacre in Beijing

OCTOBER 19: Release of the "Guildford Four", wrongfully jailed for a 1974 pub bombing

NOVEMBER 9: Demolition of the Berlin Wall begins as East Germany opens its borders to the West

DECEMBER 23: Violent uprising against Communist dictator Nicolai Ceausescu in Romania. Ceausescu and his wife are summarily executed on Christmas Day

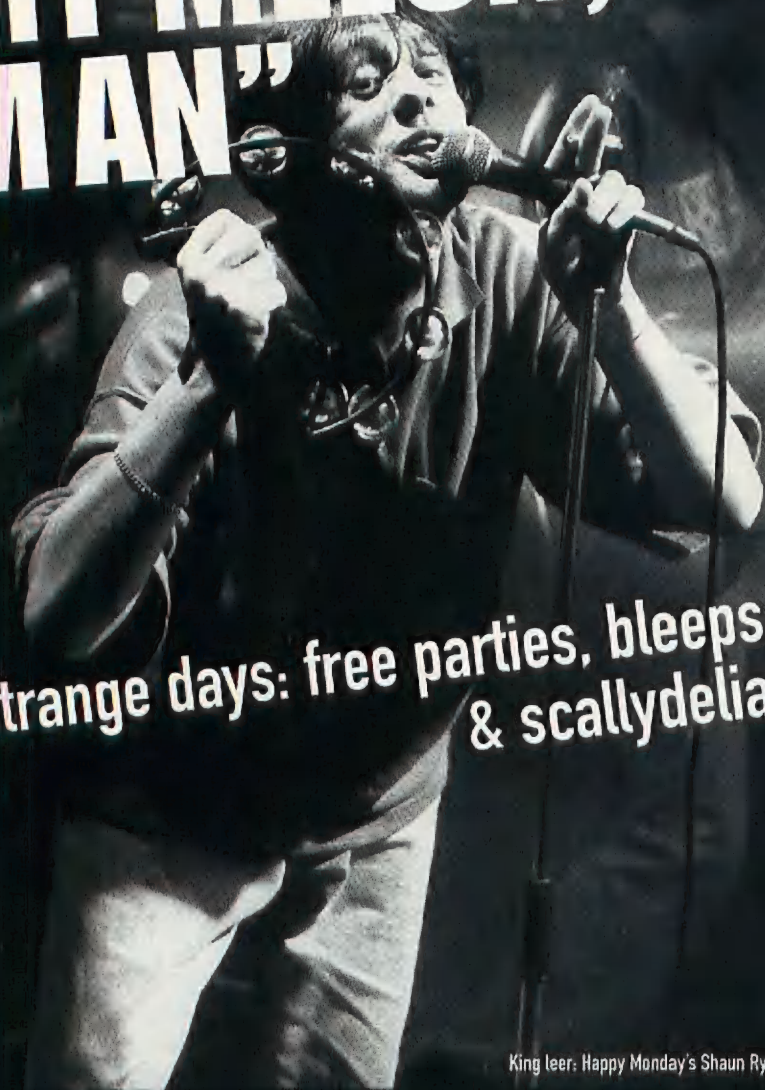




# 1990

## "YOU'RE TWISTIN' MY MELON, MAN"

Strange days: free parties, bleeps & scallydelia



King leer: Happy Monday's Shaun Ryder

**BY** the tail-end of 1989, the focus of attention was swiftly switching away from London in favour of Manchester. The Hacienda was a focus for a fiercely dedicated crowd of ravers from across the North West and beyond, a bunch of rock bands had gone into a loose alliance with a collective of DJs and dance producers. It was led from the front by the Happy Mondays (signed to Haç owners, Factory Records) band who had genuinely succeeded in fusing elements from the rave scene with funky rock dynamics and singer Shaun Ryder's lyrical surrealism.

"Wrote For Luck" had been reworked by Terry Farley and Paul Oakenfold, while Oakenfold also co-produced "Pills, Thrills 'N'



Bellyaches", later voted Album Of The Year by "NME". In March, the Happy Mondays sold out the 8,000 seats of the G-Mex Arena and turned it into a giant rave. Support act 808 State said it was like every night at the Hacienda rolled into one.

The shimmering guitar-fuelled funk of The Stone Roses' "Fool's Gold" became an anthem for a generation of indie kids. In May, they staged the huge Spike Island gig with DJs Dave Haslam, Frankie Bones and Oakenfold in support. By the time the Roses came on stage, 30,000 people had passed through the gates. Bones proclaimed, "House music all night long". It closed at 11 pm.

Strolling around Manchester city centre in 1990 was like being transported into a 3-D episode of Scooby Doo. Every young person in Manchester had turned into Shaggy, with scuffed trainers, hooded tops, flares the size of Oldham and a suggestion of facial growth. That was just the girls.

Down the East Lancs Road, Peter Hooton (the man who was responsible for the superlative fanzine, "The End") and his cohorts in The Farm reinvented themselves with a little help from DJ Terry Farley, whose dancefloor sensibilities chimed perfectly with their needs.

"Stepping Stone" was a near miss, but "Groovy Train" hit big. Primal Scream, another rock band who understood the psychedelic undertones of acid house, had their ballad "I'm Losing More Than I Ever Had" turned inside out by Andy Weatherall to become the anthem "Loaded". Their "Screamadelica" album summed up the acid house period better than any house album managed to.

Other northerners got jealous. In Sheffield, however, there was no envy, just industry. Warp Records carried the electronic mantle that passed from Cabaret Voltaire onwards. Richard H Kirk of the Cabs recorded as Sweet Exorcist on Warp. LFO unleashed the bleep behemoth "LFO" as Sheffield's electronic history proved that it was the new Detroit long before the old Detroit was.

The dark cloud hanging over Madchester, however, was the gang problem that had grown in line with the popularity of raves and drug consumption to the point where it appeared that neither the clubs themselves nor the police had any control over the situation. Thus, the Greater Manchester Police announced its intention to oppose the renewal of drinks licenses. They had been investigating both the Hacienda and Manchester club Konspiracy over the previous year since 16-year-old Claire Leighton died after attending a night at the Haç. The club responded by imposing new security measures and hiring high-profile QC George Carman to defend them. The effect of the new security measures on the Hacienda was devastating as the numbers dropped immediately. The Mondays began their drug-fuelled disintegration; the Roses took five years to release another album. Baggy was bugged. words BILL BREWSTER



It's a flare cop, guv!

### 1990 THE TUNES

- PRIMAL SCREAM — Loaded
- SHEER TAFT — Cascades
- THE ORG — Little Fluffy Clouds
- LFO — LFO
- CANDID STATOR — You Got The Love
- NIGHTMARE ON WAX — Aftermath
- UNIQUE 3 — The Theme
- A MAN CALLED ADAM — Barefoot In The Head
- EARTH PEOPLE — Reach Up To Mars/Dancin'
- XPANSIONS — Elevation
- SCIENTIST — The Bee
- RAGGA TWINS — Splithead
- GARY CLAIL — Beef
- SNAP — The Power/Cult Of Snap
- DEE-LITE — Groove Is In The Heart
- PETRA & CO — Just Let Go (Dub)
- DIANA BROWN & BARRY K SHARPE — The Masterplan
- THE HOMEBOY — Control Yourself Cousin
- ORBITAL — Chime
- CIRCUIT — Shelter Me
- 4-HERO — Mr Kirk's Nightmare



# Flying to Ibiza

Holidays in the sun with clubbing legend **CHARLIE CHESTER**

NICKY Holloway had done a party in 1987 in Ibiza taking people over, but when we did Ibiza '90. We were the first people to take over all our own DJs, bands and 500 clubbers too!

We'd built up loads of contacts around the country since '88 and we took people from all over the UK. We had Orde and Stuart from Slam, Dean Thatcher, Andy Weatherall, Phil Perry, I think Darren Emerson came, Justin Robertson, The Farm. A Man Called Adam and 808 State live. Plus the 500 people all buying their flights and accommodation through us. It took about six months to organise the two-week trip in June and it's always really quiet around then so we were relying on our crowd, not just locals. We took some journalists out there too and a film crew. The end result was "A Short Film About Chilling" which I still think is the best youth culture film ever made. In fact it's been shown on TV quite a few times since.

We actually used The Ku Club, Pacha and Es Paradis while we were out there, and nobody has really done it like that since. Cream and Clockwork Orange do the whole summer, but not in the same way we did. The Farm playing The Ku Club was massive news at that time and two months later the band were at the top of the charts.



## Bleep Sheffield's DJ PARROT on the bleeps that conquered Yorkshire

THE first bleep records probably surfaced in 1988 with the Unique 3. A Guy Called Gerald's "Voodoo Ray" had been a big influence and was really the first record of that era with an identifiable Northern sound. That definitely kicked off up here way before it headed south. People were going barking in Sheffield. The real bleep men were the Forgemasters, LFO and Sweet Exorcist (Parrot himself) and then it went a bit more toytown with Tricky Disco.

Unfortunately, bleep was a simple format to imitate and people who copied it didn't really understand where it was coming from.

The heavy bass was really important and the element which people really rocked up to. It was, and still is, a very UK thing. I mean, just look at jungle and speed garage.

Bleep was very pertinent to Sheffield. In fact, electronic music acts like Cabaret Voltaire and Human League were huge pioneers. It also appealed to black crowds

with its bleepy dub elements. It was a meeting of a few things and electro was still quite big, which is also pretty bleepy! I'd say bleep started properly in 1989 but was all over by 1991 when hardcore bastardised it. I got out when it got darker because it was all about light and shade to me, and the light had gone.

## Not in those shoes...

Manchester very much "in the area"

Blokes with really long hair  
White jeans  
Red jeans  
Any colour jeans except blue  
Beach hats (following Stone  
Roses drummer Reni)  
Old school Adidas sportswear

Brazil '70 football shirts  
Palladium plimsolls  
"Duck Call" T-shirts  
"No Alla Violenza" T-shirts  
Fishing hats  
Old Gabbici knitwear  
Long-sleeved T-shirts

# Raindance

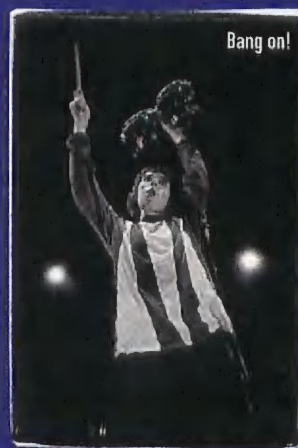
Basement Jaxx's **FELIX BUXTON** on the original hardcore uproar

THE best thing about Raindance was the lasers. Just before the night kicked off they played "Carmina Burana" (the music from "The Omen") and brought massive lasers down into the crowd. Everyone in this huge tent was trying to reach them. Then it all just went totally hardcore! It was very different to the London clubs that I'd experienced, the people were a lot more varied, a lot more real. It was just exciting to go out into the middle of the country and go to what seemed like a secret world, a Disneyland. I don't remember the music much, but there was a definite similarity to speed garage now - loads of bass, so you lock into the bassline.



# Spike Islander

Ex-Stone Rose **IAN BROWN** on Shoom, Ecstasy and Spike Island



WE were went down to Shoom, Land Of Oz and Spectrum in '88, but Spectrum was the best because Oakenfold was playing. It was beautiful - everyone had time for everyone else, people started understanding each other and E totally killed off hooliganism. Quiet kids weren't afraid to talk to violent men anymore. When we started going to Shoom, everyone called us "roundheads". Dunno why. We'd been wearing semi-flares since '84 and Cresser [Stone Roses dancer] started wearing full 24-inch ones. Nobody could understand us.

I was pissed off with Spike Island because there was such a huge build-up to it. They didn't let any food

on the site and kids got there sandwiches

taken off them, the PA was too small and it finished too early. There was a big build-up to it and people were ripped off. Still, it was a day out in a big park with DJs playing all day. It was all about bringing people together. Being onstage and seeing a sea of people in front of me was amazing. For a time, Manchester was better than London because people were poorer and they had more to celebrate. Mike Pickering was the man. He was playing proper acid house in back 1986 - all stripped-down bass, drum and piano tracks. Drugs and guns changed Manchester though. Kids were forced into dealing. I went to the Moss Side festival at Alexandra Park in 1990 and there were loads of 17-year-old kids walking round with gun holsters under their arms. Manchester was finished. At least we got all the students and Smiths fans out of their bedrooms and dancing.

## meanwhile, back in the real world...

1990

JANUARY 25: A hurricane batters southern England. 46 people are killed

FEBRUARY 11: Nelson Mandela released after 25 years in a South African prison

MARCH 31: Poll Tax riot in London's Trafalgar Square

AUGUST 2: Saddam Hussein orders invasion of Kuwait. America responds by leading an international force to the Gulf

AUGUST 31: East and West Germany sign reunification treaty

NOVEMBER 22: Margaret Thatcher resigns as Prime Minister and is replaced by John Major

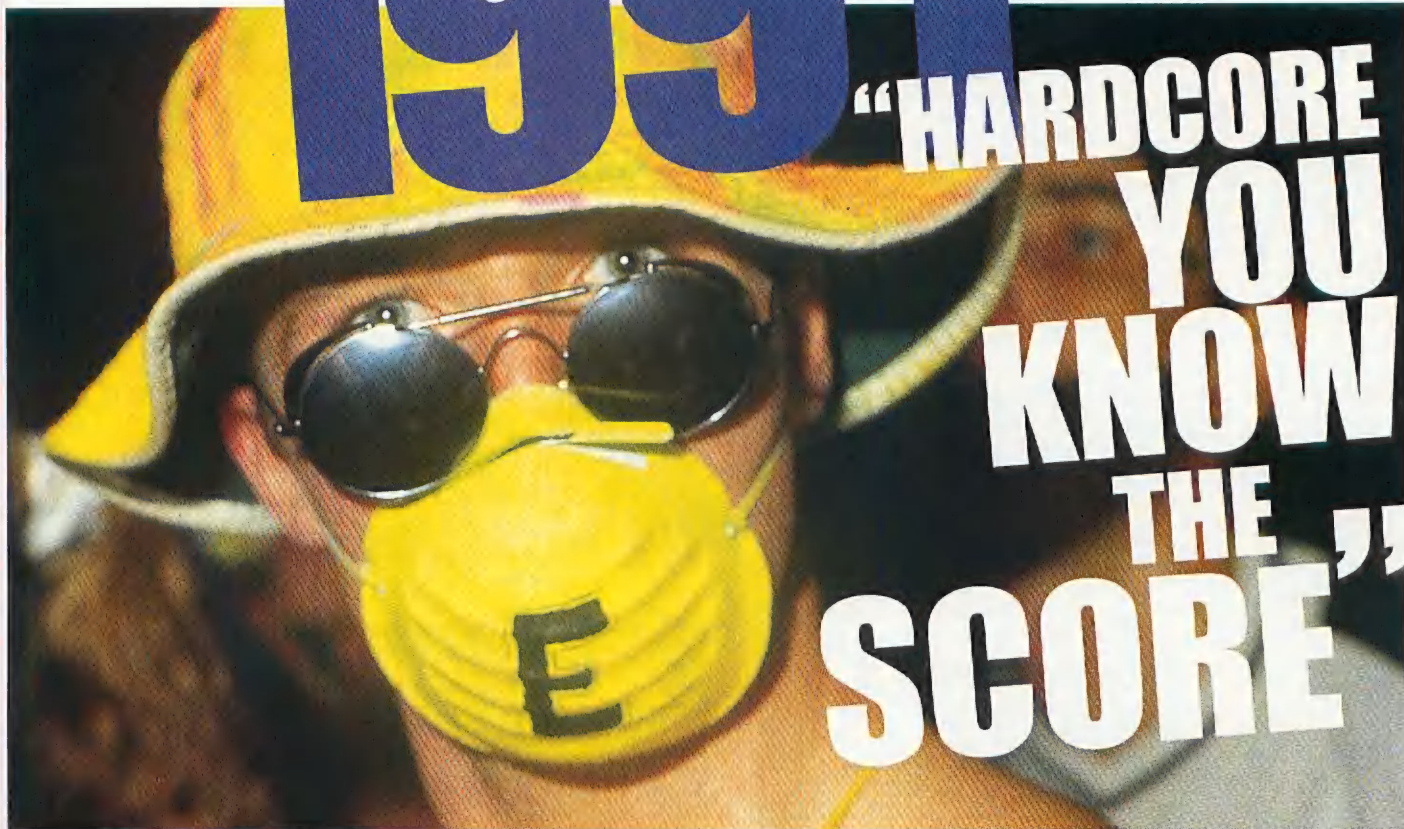
photos DAVE SWINDELL & PETER WALSH



88-98

# 1991

"HARDCORE  
YOU  
KNOW  
THE  
SCORE"



## The year of the big split. Hardcore tekno or Balearic bliss?

**IN** 1989, it wouldn't have been unusual to see Paul "Trouble" Anderson, Judge Jules and Grooverider all on the same bill. By the summer of 1991, irrevocable splits had occurred. Something interesting was happening. It was called hardcore.

With hindsight, it's easy to see where house ended and jungle began. At the time, there were barely discernible signs, the more obvious being the way that many black participants – having been frozen out by many of the scene's prime movers – had started to develop their own distinct skein of contacts. While the Balearic network of original Ibiza heads had embraced the major-key dynamics and Pavlovian hands-in-the-air epic choruses of Italian house, something a lot darker and heavier was emerging from the suburbs.

At a club called Rage at Heaven on Thursdays, Fabio and Grooverider presided over this emergent sound. Built around speeded-up hip hop breaks and doom-laden techno keyboard embellishments, it was a raw and raucous homegrown sound typified by 1990's "Mr Kirk's Nightmare" tune by 4 Hero. Hackney-based producers Shut Up And

Dance typified this new fusion: US-influenced but rooted in the experiences of black Britain, and with a sense of humour. It was also at Rage that a hip hop-obsessed graffiti artist called Goldie was first introduced to the scene, and where Grooverider played Goldie's first record, "Killer Muffin".

Outside London, Stern's In-ter-Dance in Worthing along with Hastings' Storm became focal points for the south coast scene. There was Eclipse in Coventry, Streetrave in Scotland, Rezerection in Newcastle, Quadrant Park in Liverpool. In fact, virtually every provincial outpost had its own Rage, legal or otherwise.

Then there were the large legal outdoor events: Raindance, World Party, Heaven On Earth, all with DJ line-ups bigger than a football squad. The sheer enormity of rave was reflected in its wholesale swamping of the pop charts too (major label suspicion of this new-fangled music was reflected in the fact that most of these hits were on indies). While some of them now sound like the aural equivalent of running your fingers down a blackboard (think Quadrophonia and T99) or merely laughable ("Charly", Altern 8 and Smart E's), the tough breakbeat-driven sound of R&S, with Beltram, Outlander and Human Resource, found a happy home in these vibrant and highly experimental scenes. The UK, yet again, had pilfered from the USA to create something new.

words **BILL BREWSTER**

### 1991 THE TUNES

MASSIVE ATTACK – Unfinished Sympathy  
BROTHERS IN RHYTHM – Such A Good Feeling  
ROZALLA – Faith  
SABRINA JOHNSON – Peace  
BIZARRE INC – Playing With Knives  
LEFTFIELD – Not Forgotten  
DSK – What Would We Do  
ORBITAL – Belfast  
LENNIE DE ICE – We Are E  
CECE PENISTON – Finally  
JOEY BELTRAM – Energy Flash  
PHOTON INC – Generate Power  
SOUNDS OF BLACKNESS – The Pressure  
URBAN SOUL – Alright  
LIL' LOUIE & MARC ANTHONY – Ride On  
The Rhythm  
CHRIS CUEVOS – Hip Hop (Masters At Work Dub)  
MOBY – Go  
RAVE SIGNAL III – Horsepower  
TRANSGLOBAL UNDERGROUND – Templehead  
ROBERT DWENS – I'll Be Your Friend  
K-KLASS – Rhythm Is A Mystery



### Not in those shoes... Where's me lightstick?

**BALEARIC BODS:**  
Leather trousers  
Leather waistcoats  
Julius Caesar/George Clooney style crops  
John Richmond/Destroy Bottle of Sol  
Haughty sneer

**'ARDKORE RAVERS:**  
Luminous waistcoats  
White gloves  
Woolly hats  
Kellogs/Hoover/Dennis The Menace T-shirts  
Tops off  
Bottle of water  
Shit-eating grin

**STOP THIS MADNESS NOW!**  
1991 – the year of the totally superfluous club accessory  
Lightsticks  
Whistles  
Tambourines  
Vicks  
Dummies  
Egg whisks (we're afraid so)





## Italia '91 Piano please



WE were ace. Oh yes we were. We were infinitely superior to all those bloody "ravers" with their awful clothes and crap "jungle techno". Talk about music with no future. We wore leather strides and white jeans and shirts with flowers on them. We were hip. We had short hair. We could get into Pure, Flying and all the best nights in London. We spent all day Saturday in search of the latest Italian import to rip off a classic disco *cappella* and bung it over a few banging piano chords. God knows what we thought we were playing at.

Blame it on the old "Balearic spirit", I suppose. Unfortunately, the same "anything goes" vibe that encouraged brilliant records like the dance mix of Fleetwood Mac's "Big Love" to become anthems also had us hunting for bootleg mixes of Mr Mister's "Broken Wings". I wish I could tell you I'm joking, but I'm not. Then again, for "Balearic spirit", read a couple of doves and a bottle of poppers up your schnozz. Enough to make anyone think Billy Preston's cover of Bowie's "Heroes" was the best record ever made. In fact, after Rocky & Diesel played that at a particularly "good" night, I got into a barney with my Bowie-loving girlfriend for saying as much. Fuck it. So we were all wrong. But on the other hand, we were young, foolish and happy. There was peace and love in the air. Along with the hands. The best days of my life were spent hugging, gurning and laughing along with my mates with a toy raygun in one hand and a stranger's hand in the other. So, me next with that tambourine, mate.

words FRANK TOPE

## Shut Up & Dance

SUAD's Smiley on doing it themselves

SHUT Up came out of us wanting to do our own tunes but nobody being interested in signing us. So we pressed 'em up ourselves and took them in a car around the record shops. We knew fuck all. That was "5,6,7,8" and it blew up. Then we did "£10 To Get In" and the majors started stepping in. We asked them for £100,000 and they laughed at us, but then we did "£20 To Get In" and "Lamborghini" and all the labels came in, visiting us in our bedroom office, which still had the bed in it. We were selling 40,000 copies, with no promo, no overheads and we were making silly money, so we told them to fuck off. In 1991 raving felt good. It appealed to all walks of life, black and white. You went out and you would hear everything under one roof: rave, house, techno, the kind of jungle we were starting to do with the Ragga Twins, up-tempo rap... I really miss that. But now everything is broken into little areas. If it had stayed as it was, it would have taken over the world.



## The Mechanics Of Garage

The MINISTRY OF SOUND and the early garage scene

1991 saw the start of the London garage scene as we know it today. The opening of the Ministry Of Sound brought a new wave of American DJs into Britain, while the seeds of today's underground clubs were being laid in places like Paul Anderson's Trouble's House and Garage City packing in a newer, racially mixed crowd to hear radical New York music.

FELIX BUXTON, BASEMENT JAXX: For me the Ministry was exciting, because it was the first time I got to see people like Tony Humphries. Just falling in love with that NY garage sound. It seemed so smooth, sexy and sophisticated. It really felt like it was the authentic New York club experience. It had free water and coffee on the bar and free fruit. Of course, that all changed when they started making real money.

## Shelleys

Stokes finest: hardcore, Italian scream ups and a DJ called Sasha

I suspect my main reason for travelling to the outskirts of Stoke-On-Trent week in week out was not for the love of Staffordshire pottery. It was the only club where the DJs played American techno with full-on British hardcore and European acid grooves and uplifting house. I must admit it would be quite worrying if you went down to your local Friday night and heard a mental MC screaming "only the strong will survive". He was right. Shelleys meant survival of the fittest. Preparing for an hour, travelling for two, queuing for three, dancing for four, over Knutsford services for five, not forgetting the recovery (three), an average of 36 hours. Lunacy. Especially when you're only 15. Shelleys was mustard and all was witnessed through my techno lust.

Andy Cole, 23, North Wales

## Venus

JAMES BAILLIE on the Nottingham house hedonists' paradise



I'd run clubs and warehouse parties in Nottingham for years before but when I took over Venus in 1991 I wanted to get things more on the Balearic tip. Charlie Chester visited the club and

after a crate of beer we decided it would be a great idea to bring Flying up to Venus. It just exploded from that point on. We had coachloads of people from all over the country and queues round the block. There was this dance called the "Egg Whisk" which made the pages of the "Daily Star" and Terry Farley was usually gurning his nut off. Then I was blown away by this tape a guy called Sasha had given me. The difference was his mixing - he'd mix in accapellas, massive drops and even folk songs. He became a monthly resident. Everyone says we only wanted glammed-up people in. That just wasn't true. It was all about attitude. If some geezer turned up in a Ralph Lauren shirt, leather pants and a 'tache then he got turned away. I'd like to think Venus helped bridge the North-South divide. Everything I've done since gets compared to Venus. But there is no comparison. Venus was just... Different.



Alter 8 - Nice one, top one, sorted. Never heard from again.



The KLF - made a million quid, then burnt it all and called it art. Complete barmcakes.



The Prodigy - hmmm, more of this lot later...

## Hardcore Loonies

## meanwhile, back in the real world...

1991

JANUARY 17: The Gulf crisis comes to a head as the America and its allies launch an attack on Iraqi forces  
FEBRUARY 7: An IRA mortar bomb lands in the garden of 10 Downing Street  
FEBRUARY 26: Kuwait liberated, followed by a ceasefire in the Gulf

MAY 5: Civil war erupts between Serbs and Croats in the former Yugoslavia  
AUGUST 21: Following a military coup, Boris Yeltsin replaces Mikhail Gorbachev as Russian leader  
NOVEMBER 5: The body of media tycoon Robert Maxwell found in the Atlantic Ocean

photos PETER WALSH, IAN JENKINSON & RONNIE RANDALL





# 1992

## "KEEP IT TIDY"

Hassles from "the man": glam clubbing and mass arrests

**AFTER** all the bother with the law, after the scrapping about in fields at dawn, and after the fragmentation of clubland came Glam.

Glam was the latest club run by the Ramplings. When Shoom finally closed in 1989, they'd run parties at London's Diorama arts centre and Pure Sexy at the Milk Bar. Both had seen them pushing the scene away from dressed down androgyny towards a sharper, dressier, sexier door policy that made no bones about its positive discrimination towards women and gays. Glam began in early 1992. With warm-up by an unknown transvestite called Jon Of The Pleased Wimmin and featuring Danny Rampling and the Amnesiac Alfredo, the accent was, as the club's name suggested, on glamour. Jenni Rampling guarded the entrance like a prize cock-fighter. Her door policy by this stage was legendary.

Glam signalled a return to dressing up in clubs after the comedy clothing fad of rave's early period. It was also dance music's first concrete admission of the debt it owed to a gay sub-culture that had spawned much of the look and feel. By the middle of the year, however, an article in "Mixmag" had declared a new musical movement — progressive house — to be underway. Centred around Leftfield, Slam and Gat Decor with Guerilla the label name to drop, Sean McClusky's Love Ranch night became the place to strut about in your leather pants.

Elsewhere in London, Ministry of Sound, which opened at the end of 1991, was forging a distinctively American sound and look with its unashamed homage to NYC's Paradise Garage and Area. There was also Kinky Gerlinky, Kinky Disco, Bob's Full House, Pussy Galore and Pushca with their lavishly themed parties.

Outside the capital, Geoff Oakes had opened Renaissance in Mansfield, Chuff Chuff in Birmingham was forging a reputation, and the Manchester Balearic network had the dressy Space Funk to add to the Most Excellent stable. Perhaps the most significant was James Baillie's Venus, again with a door policy that prompted letters of complaint to the dance press from disgruntled non-entrants.

In a sense, this elitism was a response to the popularity of dance music which had swept records into the pop charts and thousands of hitherto disinterested punters into their clubs. It was an attempt to reassert and re-establish a proper underground. And to stop people dressed like Andy Pandy from ever being allowed out in public again.

words BILL BREWSTER

## Back To Basics

DAVE BEER on the club that changed Leeds

WHEN we started Back To Basics it was a reaction to acid house — everyone rubbing Vicks all over themselves and loads of half-witted kids running around. We were doing it just for our mates to start with, a few hundred people. We'd find the DJs ourselves, going up to people like Weatherall and Oakenfold at other clubs

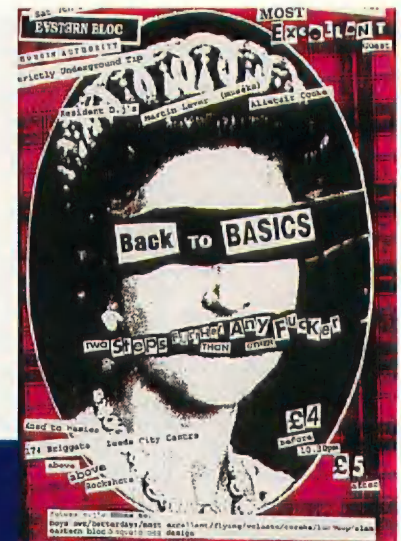
and asking them to play at ours. There weren't any booking agencies then.

It's hard to say which are the most memorable nights. Certainly when The Sabres Of Paradise played. Or when we had this Rod Stewart impersonator one New Year's Eve. He was singing "Maggie May" at five to midnight when the sound system and the lights blew. The place was silent and dark for about an hour. People just skinned up or started shagging.

Beer boy



Glam clubbing: leather trousers not pictured



## Glastonbury Goes Techno

Underworld's KARL HYDE on their appearance at the 1992 Glastonbury Festival

THE experience was formative for us because it involved the live element and improvisation. We learnt from the DJs who could take the set wherever they wanted and your ego got left at home. If someone turned you off for being crap, you accepted that. I was learning from rappers and toasters, which really was the blueprint for Underworld. It was definitely one of the single finest moments of our careers. Looking back six months later, it was definitely the beginning of us. It was all about working together and not fucking each other off. I mean, we played for 14 hours on the Saturday non-stop. We got hold of Pink Floyd's quad desk and Shiva Photonics to do the lights and visuals. We had a tower like a three-storey house with Underworld written on one level and DJs, a drummer, various instruments. We had DJs floating in and out all weekend. The floor above us was for the lighting guys, who projected onto a horseshoe of screens which surrounded the crowd. This got up to about 10,000 people on the Saturday night of the festival, which was really exciting but pretty hairy. It was one of the best moments and the scariest. We had no security and the stage, which was six inches off the ground, was crawling in drugged-out fellas. It's definitely our ambition to do it again.







## Free Parties

Two leading sound systems talk about CASTLEMORTON, the free party that nearly ended them all

### Spiral Tribe

IT all started at the end of 1990 when we decided to do a couple of squat parties in north-west London. There were a few parties going on, but we wanted to live our entire lives like that. We'd always been the first to arrive and the last to leave.

The best parties we did in London were at this squat, The Roundhouse, in Chalk Farm. I remember at one, we couldn't get the sound system to work until 9am the following morning. People were holding on all through the night to get inside and we got some fire jugglers to keep them entertained. In the end, there was such a huge queue that the police were begging us to get the music on. After that it just got bigger and each week we got more attention.

We threw a party in Acton which went on for about a week. Around 1,000 people were still around when the riot police turned up. Everyone had barricaded the three exit points but the police started battering a hole in the wall and barged through it, beating people up and making us all lie face down on the floor. An ITV reporter turned up but he was so freaked out by the situation that he left straight away. That was the darkest time.

After Acton we started to get in all the papers and all the police authorities were on our case, except Malvern police (who were responsible for Castlemorton) and that's how the Castlemorton free party happened. We were actually half way up a mountain in Wales when it all kicked off. We only turned up a few days into it. When the police arrived after about a week, the

reason we got into trouble was not because we started it, but because we wouldn't turn the noise off. We said sorry, but we thought festivals were about anarchy and chaos. So they confiscated five of our trucks and four of us were charged with causing a public nuisance, although we were all found not guilty. I think Castlemorton gave birth to the Criminal Justice Act because the authorities were so pissed off that scum like us could put on a huge rave.

words DEBBIE, SPIRAL TRIBE

Raving with Spiral Tribe, 1992



### DIY

BY 1991 tens of thousands of people were turning up to the parties on the free festival circuit and it was clear something major was going to happen next summer. On the first bank holiday in May 1992, the Avon Free Festival was due to take place at Chipping Sodbury near Bristol. But the police came along and shunted all the travellers out of Avon who then ended up at Castlemorton. Around eight sound systems joined them – we got our rig in on the Thursday evening and stayed until Tuesday. The authorities actually shot themselves in the foot with all the publicity

– thousands of people turned up after seeing it on the "Six O'Clock News".

By Saturday night I reckon there were 30-40,000 people there. You could see miles and miles of tailbacks of headlights, with battered old buses next to Porsches followed by horse-drawn mobile homes. The tabloids reckoned it was all some sort of "horrific drug hell" but it was more like a village fête with kids and stalls. We were the only sound system playing deep house, all the others like Spiral Tribe, Circus Warp, Armageddon and Adrenalin were banging out nosebleed techno. We'd play jazz and hip hop and then get back on the deep house tip at night.

Of all the free festivals over the years, Castlemorton was the biggest, boldest and sunniest of them all, a spontaneous culmination of social forces. If it was the death knell of free festivals, then the scene certainly went out with a bang.

words HARRY, DIY

DIY: they do it sitting down



## Full Circle

PHIL PERRY on the ultimate Sunday club

Praise be for Sunday clubs



WE sent out a letter to our mailing list people saying we were gonna be doing a kind of Balearic vibe like the Cafe Del Mar. But one hour into the first one me and Farley were like, "Right, let's stick some house on," and then away we went, everyone going mental. In 1994 we had a memorable one-off in East Grinstead with me playing with Richie Hawtin and Carl Craig. Someone, who shall remain nameless, had the keys to the Ministry and we all piled in there in the middle of the night, cranked up the power, and Richie Hawtin and Carl Craig, who were both off their heads, played. That was the spirit of Full Circle.

### Progressive House

JUSTIN ROBERTSON pulls on his old leather trews

PROGRESSIVE house grew out of Italian screamers, really. I think most people realised how ludicrous that was and were getting into dubbie grooves. We were playing Morales' Red Zone mixes and DJ Pierre, but the

British posse were also into dub and reggae. Low-slung basslines with a house or techno feel and reggae bits, all sorts of things. I mean, I always loved Beltram's "Energy Flash" and I wanted to emulate that with a bit of a twist.

Basically we were trying to make house dub records and people labelled it progressive, but everyone hated than label. I mean, what a crap name. Progressive! I think you could say progressive really went from 1992 to 1994 and then petered out. I was in Manchester for that whole period doing my Most Excellent night. It was when DJs really started travelling and we had Andrew Weatherall, Phil Perry, Darren Emerson, Fabio Parais and even Oakey. It wasn't a conscious progressive collective at all, in fact people rarely played that style all night. We were trying to make dub house disco. That's the best way of explaining it.



Robbo!

## Not in those shoes... pukka clobber

Short hair (blokes)	Goatees
Long hair (girls)	Shiny shirts (the first sighting!)
Long split skirts	Motorbike boots
Dark denim	Daft beads

## meanwhile, back in the real world...

### 1990

MARCH 26: Fighting begins between Serbs, Croats and Muslims in Bosnia-Herzegovina  
APRIL 9: The Conservative Party win a record-breaking fourth term in office in the general election  
APRIL 29: Rioting in Los Angeles leaves 44 people dead

JULY 18: John Smith replaces Neil Kinnock as leader of the Labour Party  
SEPTEMBER 16: Black Wednesday. Sterling is withdrawn from the ERM, effectively devaluing the pound  
NOVEMBER 3: Bill Clinton defeats George Bush in the US presidential election

photos DAVE SWINDELLS, PETER WALSH & JAMIE B





# 1993

## LET'S HAVE IT!

Techno goes hard, the government gets tough.  
Leeds goes a bit, well, Vague. . .

**BY** 1993, techno had had its name sullied by journalists and producers who seemed to believe that it meant punk rock with a Roland 303. But 1993 was the year the machines bit back.

Back in its place of origin, Underground Resistance, now reduced to "Mad" Mike Banks after Jeff Mills' relocation to Chicago, was making music that relied less on the 303 and more on jazz, while Carl Craig, protégé of the Holy Trinity (Atkins/May/Saunders), was transporting Planet E to another galaxy. Back in Blighty, all manner of strange, hypnotic material was emerging from labels like Dave Clarke's "Magnetic North", Peacefrog and especially Warp (whose "Artificial Intelligence" series in 1993 danced to a different kind of electronic beat). A young DJ called Dave Angel announced his arrival with the "Royal Techno" EP.

Marshallled by Colin Faver via his Kiss FM show and residency at London's techno HQ Knowledge, and supported by clubs like The Orbit, something called "intelligent techno" was emerging in Morley. New music still giving a tacit nod to its Detroit roots. At the same time, harder music began emerging from New York, the so-called "Factory sound" patented by resident pagan, Junior Vasquez, and the label he was signed to, Tribal America.

In Germany, the trance sound patented by natives like Sven Vath and Paul Van Dyk spread through Europe like a computer virus, with Vath's labels Harthouse and Eye Q at its cutting edge. Elsewhere in Germany, the enigmatic output of Maurizio, the Hapsburg emperor of minimalism, began in earnest with "Phylips Track" leaking into stores at a slow drip.

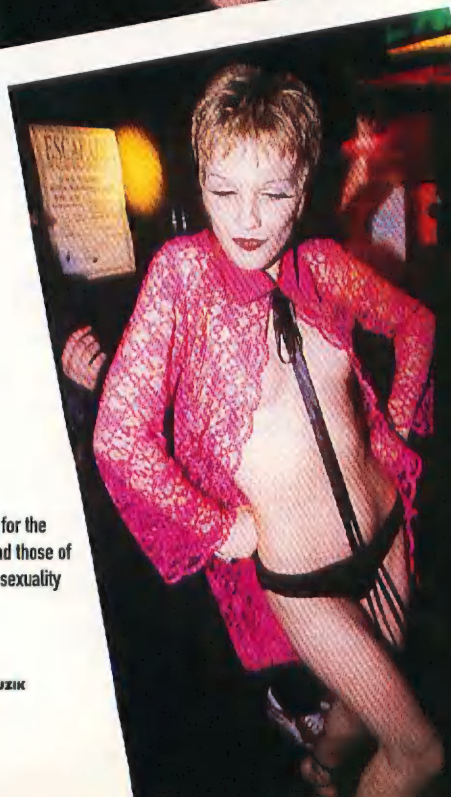
In the chillout rooms, The Orb reigned supreme with a sprawling live album that seemed to last for hours. "It's time to lie down and be counted," claimed Mixmaster Morris, as bands like Banco De Gaia, Higher Intelligence Agency, Original Rockers and Insanity Sect emerged from the downtempo swamp fully-formed with spliff in hand. Weirdo electronic outfit Ultramarine followed their 1991 debut with "United Kingdoms" a collaboration with former Soft Machine drummer and leftfield folk artist Robert Wyatt. In press shots they looked more like Shetland crofters than pipers at the gates of Om.

In a field somewhere in England the spirit of the free party lived on. Predictably, the police and government didn't share Spiral Tribe's enthusiasm for 24-hour techno-techno-techno. The massive police clamp-down which followed the now-notorious Castlemorton Common gathering in May 1992 was as severe as it was swift. Thirteen people were charged with "conspiracy to cause a public nuisance" (though all were acquitted at the subsequent trial).

In March 1993, Home Secretary Kenneth Clarke proposed an amendment to the Public Order Act of 1986. The net result of this was 1994's Criminal Justice & Public Order Bill which, bizarrely, managed to distil the whole of dance music down to something which was, "defined wholly or partly by a succession of repetitive beats". As if to emphasise this new stance, a huge police operation, costing £1 million, was mounted to prevent the annual Avon Free Festival taking place. Its success and the subsequent bill further eroded this country's already tattered civil liberties.

Please sir, can we go out now?

words BILL BREWSTER

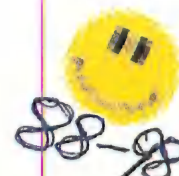


Vague: tits out for the lads, lasses and those of indeterminate sexuality

### 1993 THE TUNES

LEFTFIELD/RYOON — Open Up  
UNDERWORLD — Cowgirl  
PHUTURE — Inside Out  
X-PRESS 2 — London Express  
X-PRESS 2 — Music X-Press  
GLAM — Hell's Party  
NOYRICAN SOUL — That Nervous Track  
MARIAH CAREY — Dream Lover (Morales Mix)  
ETI BUREM — Music  
DISCO EVANGELISTS — De Niro  
SIAM — Positive Education  
SABRES OF PARADISE — Smokebelch  
UNDERGROUND RESISTANCE — Galaxy 2  
Galaxy  
GLAMMER GIRL — The Look  
ART OF LOVE — Art Of Love  
SECRET KNOWLEDGE — Sugar Daddy  
LIONROCK — Packet Of Peace  
RED PLANET — Star Dancer  
JAYDEE — Plastic Dreams  
M-PEOPLE — Movin' On Up





## Vague

TWA's NICK RAPHAEL on gender-bending palace, Vague

IN 1991 Leeds clubland was very laddish and full of all that boring progressive house nonsense. We wanted to create a club that was more acceptable to gay people and girls, and to stop the pink pound bugging off to Manchester every weekend. Madame Jo Jo and Chico were on the door and they knew who was right for the club. We wanted clubbers who were camp, flamboyant and hedonistic, who weren't cynical and didn't bring any prejudices with them. We tried to buck the trend with our music policy. When prog house was in, we played handbag. When handbag became popular, we took it in a more banging, Trade-style direction. And then when all the stomping stuff came into vogue, we went back to good old-fashioned quality house music. We had some mad times in there. The lighting rig caught fire once and this drag queen ran across the floor with a fire extinguisher to put out the flames – all the punters thought it was part of the show. The

best night was one New Year's Eve when Pete Tong was broadcasting the "Essential Mix" from the club. The Radio One van suddenly lost all power – the kitchen lady had unplugged them to pop the kettle on. I think Vague's lasting impact was a uniting on the dancefloor. When acid house first kicked off, it was a mixture of races, sexes and sexuality, but by 1992 clubbing was this horrible white,

20-something, sectarian progressive house shambles. We brought everyone together.

Suits you, sirs



## The Drum Club

Orbital's PAUL HARTNOLL on the seminal progressive house hoedown

THE Drum Club was one of the few clubs that was really working, and there were a lot around that definitely weren't. I used to go down on my own quite a lot as I knew Charlie Hall and Lol Hammond (Drum Club promoters) and I'd meet up with people like Darren Emerson. There were always massive queues outside and you always wondered if you'd ever get in, but it was a deceptive place and they managed to cram everyone in somehow. There was a real mix of people, partly because they shared the chillout room with Megatripolis next door. The dancefloor was always heaving and the soundtrack was post-acid house going on what was then termed progressive house, so you'd hear a lot of Guerilla tunes. In the chillout room it was anyone and anything, but always really funny. People would come along with a box of tunes, have a go and muck about. After Drum Club closed, there wasn't really another regular club for me. I suppose I've always craved another Drum Club.



Phil (l) and Paul Hartnoll

## Knowledge

Techno prisoners

BEFORE Knowledge there weren't really that many places you could go and hear proper techno. It was dark, twisted, wicked and brilliant, and I went every week faithfully. I always made sure that I had the day off on Thursday. My weekend was Wednesday night and Thursday morning.

I had a lot of friends who were into hardcore, who I used to take down to Knowledge. After one night there they'd throw away their hardcore records and get into techno.

It was the punters who made it. The same people would be there week after week, so you'd get to know everyone. Those same people later became the regulars at Deep Space and Final Frontier. You had all the techno people in London together in one club, dancing to pure, hard techno.

The DJs were Colin Faver, Colin Dale and Loftgroover. I used to love Colin Dale's "dark techno set". His anthem was Frankie Bones' "Let's Show Them We Can Do This". He'd play that at the end when the lights came on and we'd all be jumping around, going really mad, shouting for one more. Collette Lewis, 28, London



## The Factory Floor

Vasquez rescues NY clubbing

SOMETHING was stirring in the city that never sleeps. It was called the Sound Factory and its resident DJ Junior Vasquez preached his dark gospel there from Saturday night right through to Sunday afternoon each week.

On March 29, 1989, Sound Factory opened. By 1993 Vasquez had not only built a new temple for gay New Yorkers to worship at each week, he had done it with a sound which was distinctly his.

When the UK industry alighted on the Factory during the New Music Seminar in 1993, they were stunned. Rocky of X-Press 2 claimed, "The first time we went, we were saying to each other, 'This is it, we've waited all our clubbing lives to be here tonight'."

Junior would draw you into a mesmeric, drum-laden sound for hours, till sometime around breakfast the sun would appear through this dark aural tunnel and Vasquez would feed the crowd a house classic here, a garage classic there. Alternatively, he would simply stop the music dead, and like children anxious to open presents at Christmas, you would all but expire from the suspense at what would happen next. It could be an explosion of sound or a ballad; one time a Harley Davidson roared across the dancefloor and on to the stage.

When Sound Factory finally closed in 1995, Frankie Knuckles, himself the resident from October 1990 until August 1991, said, "That was the last great room."

words BILL BREWSTER



Junior Vasquez

## Not in those shoes...

Shave those heads

### TECHNO

Jeans  
Trainers  
Plus 8 T-shirts  
Slapheads  
Stick-thin bodies  
The same for girls  
It's not funny, right?

### HANDBAG

Checked shirts  
Checked trousers  
Fluffy bras  
Satin mini skirts  
High ratio of unsightly body fat  
Sorry, but it's true

## meanwhile, back in the real world...

### 1993

JANUARY 1: Inauguration of the single European market

MARCH 20: Two children killed by an IRA bomb in Warrington

APRIL 19: FBI storm the Waco building held by religious cult leader David Koresh and his followers

SEPTEMBER 13: Israel-PLO peace accord signed in Washington

NOVEMBER 17: President Frederik de Klerk and Nelson Mandela ratify the first South African democratic constitution

DECEMBER 3: John Major and Irish Prime Minister Albert Reynolds in Northern Ireland peace talks



88-98

# 1994

## "JUNGLIST!"

Drum & bass, trip hop and Socialists.  
Welcome to the beats revolution



**FROM** a whisper to a scream. What wound up in 1992 as a bad joke sat on top of a belting breakbeat sent the jungle scientists scurrying underground, hurt and angry.

With hindsight, it's the best thing that could have happened to those who stayed true. DJs like Fabio and Grooverider, Jumpin' Jack Frost (who, in any case, was charting tunes by Carl Craig in back in 1991), Kenny Ken and youngsters such as Roni Size and LTJ Bukem. Labels like Reinforced, Moving Shadow and Suburban Base. As Base's supremo Dan Donnelly later commented, 'The good thing about rave being unfashionable is it got rid of all the people who were totally insincere.'

By the time the ugly duckling of jungle emerged from its subterranean subculture in the summer of 1994 as a fully-formed swan, it had developed its own network of DJs, labels, pirates and dubplates. The sudden press interest in something they had previously derided as "kiddy rave" made the junglists either suspicious, hostile, or both. The truth is, most observers hadn't realised how far this music had come from the raucous breakbeats of clubs like Rage, AWOL and Roast.

Two records that served notice to the rest of the country of jungle's intentions - M-Beat's "Incredible" and UK Apache & Shy FX's "Original Nuttah" - were perhaps the least representative. A bit like sending Brotherhood Of Man to the Eurovision Song Contest as ambassadors of British music. Tunes like Bukem's "Music" and "Demon's Theme", Omni Trio's "Renegade Snare", Goldie's "Inner City Life" or Leviticus' "Burial" were the real confirmation of where jungle had come from and where it was going. Drum & bass had provided us with its own "Strings Of Life", "Let The Music Use You" and "Acid Trax", and we weren't even listening. Commentators jumped on board, wildly declaring it "the new jazz", half the time by people who'd never actually listened to the old jazz.

Jungle's independence and self-sufficiency - despite several acts moving on to major labels - enabled it to thrive fully while closely guarding its roots. While much of dance music up to this point had been whited-out by its absorption into the mainstream, jungle retained its multi-cultural roots. Neither black, nor white, nor Asian. Just British.

words BILL BREWSTER



### 1994 THE TUNES

JAM & SPON - Follow Me  
LEVIN UP - Burial  
DASHAWAN - In/Flux  
JUNIOR VASQUEZ - Get Your Hands Off My Man  
PAPERCLIP PEOPLE - Throw  
AV - Desire  
JEFF MILLS - Mecca EP (Axis 4)  
ROBERT HOOT - Minimal Nation  
DANNY TENARITA - Bottom Heavy  
DUST BROTHERS - 14th Century Sky  
BARBARA TUCKER - Beautiful People  
GOLDIE - Inner City Life  
RONI SIZE - Music Box/It's A Jazz Thing  
DAVE NABBY - Red Two  
ROBMAN - Do Da Doo  
RIVER OCEAN - Love & Happiness  
MO'NAPRESS - God Made Me Funky  
LATONA - Ethics EP  
BILLY RAY MARTIN - Your Loving Arms  
LAVELAND - Let The Music Lift you Up  
HEATSECH - God Save The Queer

## The Criminal Justice Act

The Tories' most draconian piece of legislation. And it's aimed at you

THE Criminal Justice Bill of 1994 was introduced as a direct result of several years of civil unrest, the heightening profile of the traveller communities and the late-Eighties outdoor rave movement. Much of the CJA was dull stuff, but a number of clauses specifically targeted the traveller and free party communities and, most laughably, "repetitive beats". Despite highly vocal opposition, the Bill was made law in November 1994, eased onto the statute books with the support of the then-opposition, Labour. However, despite the almost-total disappearance of the free festival circuit, the Act's impact has not been as profound as first-feared, with many police forces labelling it "unworkable" and carrying with the same ad-hoc policies as before.

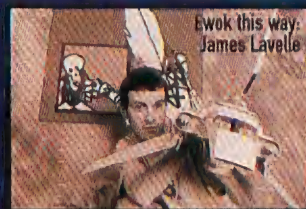
words KIERAN WYATT

## Trip Hop

DEAN THATCHER and JAMES LAVELLE on the slow motion revolution

DEAN THATCHER: It was happening in small clubs and people were bored with going to big clubs. The music had been getting faster and faster for years, and it had got to the stage where you just had loads of geezers stamping on the spot with their shirts off. People got fed up. The other thing was that a lot of people weren't sitting at home listening to house and techno music. Albums came along that people could sit down and listen to, stuff like Portishead, all that Mo'Wax stuff, some good hip hop. Smith & Mighty, Massive Attack. People wanted it funky again.

JAMES LAVELLE: The whole trip hop thing was odd. It was great to receive attention for what we were doing, but the term was horrific. Neither the bands on the label or myself had really decided what we were doing and we got put into the same category as people who weren't really on the same course as us. We'd always get mentioned along with the Chemical Brothers and the whole big beat scene. I'm sure they were equally upset about being compared with a mellow hip hop label!



Ewok this way: James Lavelle



# Sabresonic

Eye Q's DEAN O'CONNOR on the sword-obsessed techno club he ran with Andrew Weatherall

SABRESONIC was born as an idea between me and Andrew (Weatherall). I've known him since we were 15 and at the time I was skint, he wasn't, so he said "let's start a club". Techno was fresh, the Drum Club was happening in the West End and he needed a residency. Happy Jax [dank London cellar venue] seemed like a good place.

The idea was to put Andrew on weekly with guests. The trouble was the club was only on until two every weekend and people started not turning up until midnight just so they could hear Andrew. Nobody seemed interested in the guests.

We did Sabresonic at Happy Jax for a year. We moved to EC1 [dank East London cellar venue] for Sabresonic 2 and the whole scene was following a different vibe.

The most memorable Sabresonic was the last one at Happy Jax. The whole place was absolutely packed, a lot of friends and a lot of Japanese tourists. The whole vibe, the elation and everyone drenched in sweat made it really special.



Clockwise from top: Mickey Finn, Fabio, Grooverider, Jumpin' Jack Frost, Bryan Gee

our own style. That same year saw the Wax Doctor, Alex Reece and Photek all getting their vibes together. It was a really exciting year.

But just take a look at the scene as it is now. We've got a monthly in Twito's, New York, Reprazent are touring all over America, everyone's all over the place. People are just feelin' the music and you can never predict a feeling. You never really know where it's going to go next, and who's going to go with it.

# Brum Deal

Honorary Brummie KIERAN WYATT on the greatest 12 months on Birmingham's dancefloors

THROUGHOUT 1994, I'm pretty convinced that the dancefloors of Birmingham were regularly touched by the hand of God. I've got no other explanation why England's second city, for so long regarded as an urban blight living in the cultural shadow of London, Manchester and Liverpool, suddenly woke up and enjoyed a 12-month reign as the country's clubbing capital. Just what the fuck was going on?

Miss Money Penny's was in full swing, redefining glamorous clubbing and getting people excited about dressing up all over again. Wobble was firing on all



cylinders, full of kids off their knackers and fuelled by a double whammy of quality house and hard techno. Fun! (and its after-hours do C.R.E.A.M.) was rocking in full-on party mode, unashamedly brash and brazen. At the House Of God the dancefloor burned like no other, cocooned in smoke and the most evil of sound systems. It all culminated in Renaissance's New Year's Eve bash at the Que Club, paving the way for others to take advantage of one of the country's most spectacular and exciting venues. For the Midlands

massive 1994 meant far too many late nights and a reacquaintance with the dancefloor after years of hardcore nonsense. A year that changed the face of British clubbing? Maybe. 12 months when the city of Birmingham burned brighter than ever before? We never had it so good



# Rewind!

JUMPIN' JACK FROST on how jungle stepped out from the underground

WE were part of the hardcore scene and we'd basically had enough. We wanted



to get more experimental and move away from the four-to-the-floor beat and more into breaks. The music was still getting dissed for the speeded-up vocals but people were starting to work out how to use their equipment better. At the time, the important people were Essence Of Aura and Carl Cox. Not a lot of people realise that Carl Cox was one of the first to really play breakbeats.

Other players at the time were Simon "Bassline" Smith, Absolute 2, Nookie's first single, 4 Hero, all the early Reinforced material, Jonny L and "Hurt Your Soul" which was an important tune, and also Goldie, of course, with his "Ajax" EP.

Probably the important club at the time was The Edge in Coventry (now The Planet). Even Sasha was playing there then, Doc Scott, me, Parks & Wilson, all different kind of people.

1993 was when Bryan Gee and me met up with Roni Size and we were all knocking breaks together, developing

# Not in those shoes... Glamma kids

THE HANDBAG  
YEAR  
Shiny shirts  
A-line baby doll  
dresses  
Adidas gazelles  
Vans

Versace junglists  
Ralph Lauren Polo  
Blokes trying to  
look like a flash git  
club promoter  
"Underwear as  
outerwear"

# The Heavenly Social

The big beats start here

THE Albany really had that spirit of 1989 to it. You'd hear early Boy's Own stuff, Primal Scream and Happy Mondays rather than just Marshall Jefferson all night. It attracted a bit of a celebrity crowd because Tom and Ed were doing remixes for a lot of bands at the time.

The Charlatans came down, Richey from the Manic Street Preachers would come down because they would play "La Tristessa Durera" at the end of the night. Oasis and Paul Weller came down because Paolo Hewitt was playing.

We got Tricky to play at the last one we did at The Albany. The first record he played was the "Tygers Of Pan Tang" at the wrong speed! Then he started playing loads of dub plates and demos of his new stuff, all at the wrong speed. It was fucking awful, but amazing at the same time. Every time he decided he'd had enough of a tune, he'd just lift the needle off and start playing another track without mixing anything in! We turned away 700 people that night and had 300 inside. And The Albany only holds about 150... Robin Turner, Heavenly Social Promoter



IT was the first time I'd danced to guitar music. The first time I heard "La Tristessa Durera" by the Manics, "Live Forever" by Oasis and "Tomorrow Never Knows" by The Beatles, so the Chemicals contributed a large chunk of my favourite records ever. It was the return of alcohol - the new drug craze sweeping the nation. That and poppers. It seemed ridiculous to get so wasted on a Sunday. It was like forbidden fruit. It made it even more delicious. Steve, 28, Albany regular

# meanwhile, back in the real world...

1994

FEBRUARY 28: Fred and Rose West are arrested after the remains of nine young women, some dating back to the Seventies, are found buried at their Gloucester home

APRIL 7: Civil war erupts in Rwanda. Within a month, an estimated 500,000 people are killed

MAY 9: Nelson Mandela wins the South African general election with 63% of the vote

AUGUST 31: Labour leader John Smith dies of a heart attack. His replacement is Tony Blair

NOVEMBER 14: IRA declare a ceasefire. A loyalist paramilitary ceasefire follows soon after

NOVEMBER 14: Inauguration of the UK National Lottery

photos JAMIE B & COLIN HAWKINS





# 1995

# "LARGING IT!"

The year of the superclub

**CLUB** culture was becoming progressively more overground as the decade wore on. The trend for what was pejoratively described as "handbag" had accelerated this further. The truth was dance music had become so big that the lines had become blurred between the traditional tastemakers (the cool underground clubs) and the overtly commercial places generally owned by chains like Mecca or First Leisure. What's more, a third type of club had emerged that had all the trappings of an underground club, was run by promoters who were sussed enough to know what musical trends were unfolding, yet managed

a mass appeal. Enter the superclub.

Previously, the type of person who had run clubs was either a jumped-up drug dealer who couldn't see further than that night's takings, or else a Bernard Manning-style Northern impresario who spelt "nite" thus and was keen on letting the "ladies" in for free on Fridays. This slick new breed of promoter not only understood – indeed, lived and breathed – the culture but, more importantly, knew just how to market it. Clubbing went ballistic.

The tabloids were full of DJ stories, women's magazines ran features on nights out at Cream or Ministry of Sound. DJs dated soap stars, even the broadsheets, seeing that far from disappearing off the map, dance music had colonised every nook and cranny of popular culture, began writing

about it with the same wrong-headed approach they applied to rock music. To cap it all, Danny Rampling, renegade Shoomer and one time Ecstasy evangelist, was given a show on Radio One. From the Fitness Centre to Bush House...

Instead of being quelled by attacks from government agencies and the police, dance music had regrouped and found itself more powerful than anyone would have dared imagine in 1988. The irony of all these attacks on dance culture was that this new breed of promoter were the real Thatcher's Children. Dance music, with its culture of cash-in-hand DJs, off-the-back-of-a-lorry white labels and

warehouse parties was, and still is, the ultimate free market. A money-making playground for the fat cats of the future. And this new wave of entrepreneur was its most naked expression. This was best typified by the Ministry Of Sound. Owner James Palumbo – son of former Arts Council chairman Lord Palumbo – intervened when the Paradise-Garage-in-London policy ran into financial problems after its first year. He brought his City expertise to bear on the running of the business and we've never looked at clubs in quite the same way again.

The Ministry Of Sound now had its highly successful club, two labels, CD compilations with sales that were threatening to go stratospheric, a website, a clothing range, shops, national and international tours and Ibiza club nights. It was even sponsored by Pepsi and Sony. If anybody overseas

knew anything at all about British clubs, it would be the Ministry and its highly distinctive drawbridge logo.

The Ministry was not alone. Liverpool's Cream had its own compilation series too, along with merchandising, Ibiza parties and club tours. There were also its iron-clad links with successful record label Deconstruction via promoter James Barton. The triumvirate of big guns was completed by Geoff Oakes, whose attention to detail at his Renaissance nights raised the stakes for anyone daring to prefix their club with the word "super".

In 1995, there were compilations from Yorkshire garage club Hard Times, the Hacienda, and even techno club Eurobeat 2000 and Goa-heads Return To The Source. Up Yer Ronson had a compilation out as well, plus a record deal as recording artists with Polydor. Meanwhile, pretenders to the superclub throne, Gatecrasher and Miss Money Penny's threatened the Big Three with highly successful parties.

If the year was a sentence, then Tribal Gathering was its full stop. Rave promoter's Universe had been throwing their huge legal raves since 1991. Their joint venture with rock promoters Mean Fiddler in 1995 provided a sprawling event that united the tribes under one banner for a day of glorious sunshine and music. The days of two hundred sweaty people in a gym seemed a long way off.

words BILL BREWSTER

## 1995 THE TUNES

BUCKETHEADS – The Bomb  
T-POWER – Mutant Jazz  
LTJ BULKEM – Horizons  
WAX DOCTOR – Atmospheric Funk  
DBX – Losing Control  
LEITCHFIELD – Cut For Life  
WINK – Higher State Of Consciousness  
DE'LAKEY – Hideaway  
ALEX REECE – Pulp Fiction  
GRACE – Not Over Yet (BT Remix)  
PFM – The One & Only  
JEFF MILLS – The Purpose Maker  
SIZE 9 – I'm Ready  
GREEN VELVET – Flash  
DJ MISJAH & TIM – Access  
JAMIRUQUAI – Space Cowboy  
ALCATRAZ – Giv Me Love  
ST GERMAIN – Boulevard – 1-3  
GOD WITHIN – The Phoenix



## Not in those shoes... Dressing down

Combat trousers	Anoraks
Hawaiian shirts	Patrick Cox
Skatewear	Wannabes
Tommy Hilfiger	CK-One



# Goa

SID SHANTI on the year trance went overground

TRANCE really went overground in the space of about six months, from the end of 1994 to the summer of 1995. In 1994, labels like Eye Q, Planet Rhythm, No Respect and Noom were running things, but at the end of '94, there was a new crop coming through which included Blue Room, Flying Rhino, TIP and Symbiosis. Most trance DJs at the time were playing a lighter Eye Q sound with purist techno mixed in, but the press caught onto the shift in the sound, although it wasn't wildly different. You know, in England everyone has to pigeon-hole music, unlike in Europe.

Dragonfly had been pushing artists like Man With No Name and Hallucinogen for ages before the press started going on about the "goa" style, so yet again it was really a media thing. Since then, the scene has been distilled a lot, but the original purveyors have always shone through and will continue to do so.



Like, dig this awesome vibe man. It's totally tubular, dude!

# Cream

Cream supremo JAMES BARTON on the rise of the first superclub

WHEN we started out there wasn't anywhere providing quality across the board. Clubbing was split up into many different camps and the original spirit of acid house had been lost somewhere along the way. There was never any masterplan with us, it was very organic. We always did things because they seemed like a good idea, not because we thought there was an opportunity to make loads of money. Cream went ballistic in 1995 when 5,000 people were turning up to a venue with a capacity of 3,000.

I would stand in the club with a bottle of beer thinking, "Fucking hell, this place is going berserk". 1995 kind of signified the end of a cycle and we had to reassess our music policy, get back a bit of credibility and lose the "handbag" tag. We took things more underground in 1996 and then introduced residents like Oakey and Warren in 1997. The name and logo do seem to have a life of their own. I went to San Francisco and saw a guy with a Cream jacket and that really shocked me. We were never too concerned about being termed a "superclub". If it meant providing the best music possible then that was fine by us. But when it was used as a derogatory term then that wasn't what we wanted to be associated with.



Calm down, la'

# Lost

JEFF MILLS blows us away



Jeff Mills

I WAS on the last train from Brighton to London and really fired up after seeing The Stone Roses play the greatest gig I'd ever seen. It was all getting a bit out of hand and fights were breaking out all over the place. The police stopped the train and were pulling people off covered in blood and all I could think was, "Shit, I'm missing Robert Hood's set". When I got to Lost the atmosphere was already electric and then Jeff Mills stepped up and played the most incredible set I've ever heard. The decks were on fire. It was like he was daring himself to go further than he ever had. To this day I still think things were done that night which have never been repeated. By the end of the evening the whole club could've taken off. The Roses had to settle for second place.

Jason, 24, Brighton

# Ibiza

The Great White Island goes ballistic

1995 was the year Ibiza went mad. The last boom season before a new influx of Medhead clubbers took over in 1996, it was also the summer that made everyone despair of commercial dance music. We went there expecting to hear new innovations in dance, yet all we heard were piano breakdowns and crap party DJs. Over two weeks of clubbing, only Darren Emerson inspired us on the dancefloor with the sounds of Bandulu and Secret Cinema. Phil Mison changed our lives at sunset with chillout sounds from 51 Days and St Germain, making us realise the island still had a charm like nowhere else. But Ibiza deservedly took a knock. We slated the place (despite its being busier than

ever) for representing everything that was wrong with UK club culture. The scene needed something new. We did our bit by launching Muzik, while the rest of the industry started to scratch a little deeper under dance music's surface. Two years later, Bukem and Logical Progression were residents at Amnesia, while Manumission were booking Juan Atkins and Stacey Pullen at Ku. Ibiza will always be a mirror of what's happening to UK club culture and, in 1995, the message was to get its house in order. Thankfully it did exactly that.

words BEN TURNER



In the toilets: Es Paradis

## meanwhile, back in the real world...

### 1995

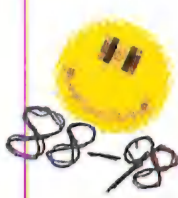
FEBRUARY 26: Barings Bank collapses. Financial trader Nick Leeson is arrested and jailed in Singapore  
APRIL 19: A terrorist bomb at a federal building in Oklahoma kills 168 people. Timothy McVeigh is later found guilty and sentenced to death

SEPTEMBER 5: A French nuclear test at Mururoa Atoll sparks rioting in Tahiti

OCTOBER 3: OJ Simpson is acquitted of murdering his estranged wife

NOVEMBER 4: Israeli Prime Minister Yitzhak Rabin assassinated in Tel Aviv

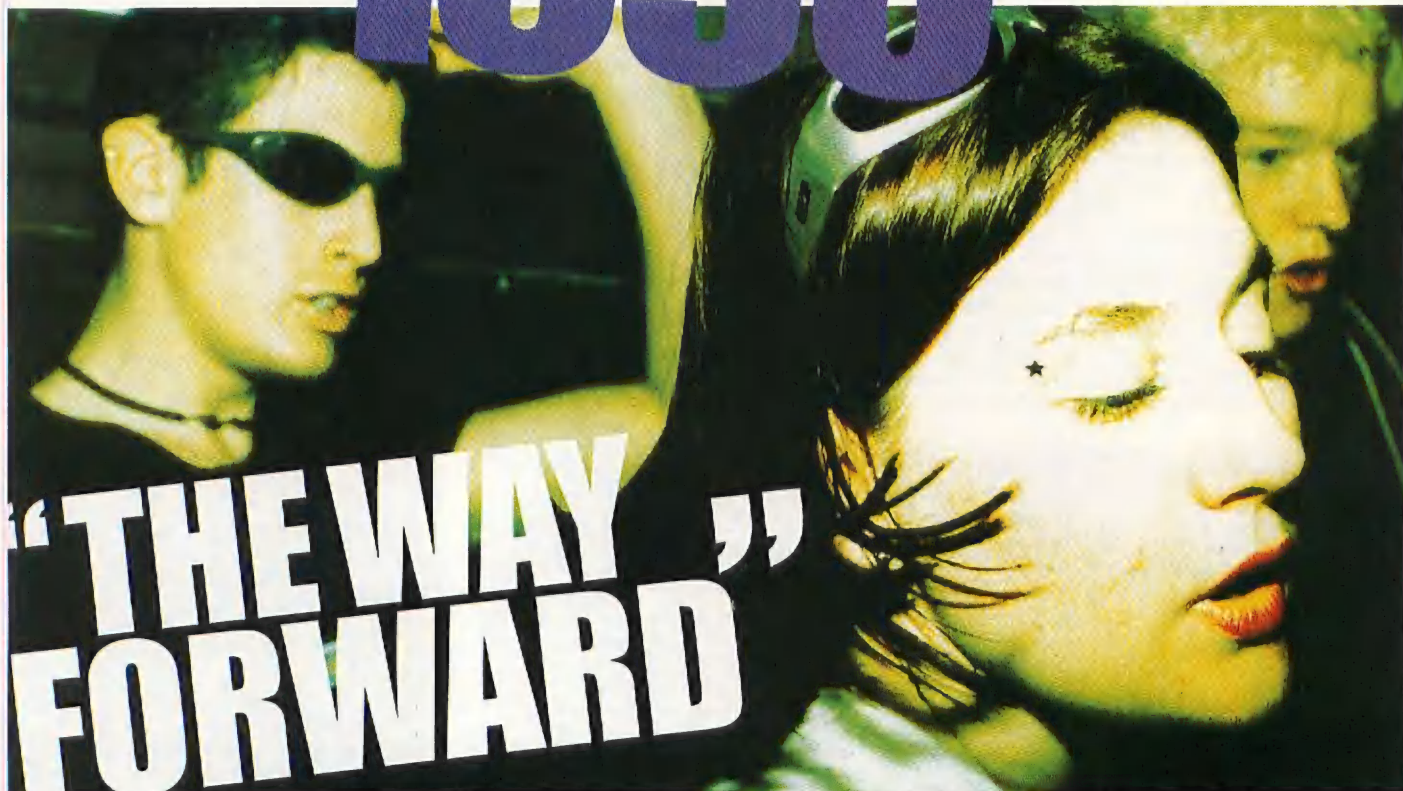
DECEMBER 14: Bosnian peace agreement signed in Paris







# 1996



## Bigger beats and deeper house — the underground fights back

**THE** year house got deep. Underworld went on a lagerlagerlager frenzy, the beats became BIG, the French stopped being crap, clubs got a bit Balearic and the whole damn thing got, well, very interesting. The inevitable happened. A new underground started being built from the ruins of commercialism. People discovered how to put the funk back into records. House DJs stopped quivering at the tempo tyrants and began to experiment a bit more. And Andy Weatherall stopped making impenetrable techno records.

So called Nu-house was born. Most of it was crap (house music for people who don't like house and house music that you can't dance to), but some of it was brilliant. A population of eight million and London's good house nights were

still limited to the tiny Plastic People and Kenny Hawkes' redefinition of deep house, and Scaramanga and Basement Jaxx's revitalisation of the south London scene.

Pockets of DJs kept the faith: Ralph Lawson, Scott Bradford and Shindig, Slam, Gemini, Derrick Carter, Tenaglia, Jon Marsh, Basement Jaxx, Harri. We all stopped obsessing over the next new record and began realising that some of those old ones gathering dust in the potting shed sounded pretty good as well.

The Blue Note became the best venue in Britain, one of the few places you could turn up to on any night of the week and know it would be great. Nights such as Stealth, Bloodsugar and Metalheadz.

And what about the French? Daft Punk, Air, Motorbass and DJ Cam speak for themselves. How did it go so horribly right?

Even the bigger, more established clubs felt the shifting sands. LTJ Bukem began playing Cream and backrooms country-wide became more than just the place where you skinned up in a dark corner.

On the other side of the coin, this was the year that Ibiza finally went mad. Throughout the 1990's the

number of wide-eyed clubbers travelling there had been growing from a few hundred on 1990's Flying trip to thousands. 1996 was the year it really kicked in a big-ass way: Cream, Renaissance, Miss Money Penny's and Manumission all vied to outdo each other for the pesetas of British youth. And, however much some might sneer — it fucking rocked.

words BILL BREWSTER

## The Barry Legg Act

### Public Enemy Number Two

THE Acid house revolution has given us many heroes over the years, but it's also thrown up a few villains along the way. Graham Bright, the Conservative MP behind the early anti-rave legislation, is one. Whoever came up with the Criminal Justice Act's completely dumb repetitive beats clause, too. In 1996, another name was added to the list of people not to invite to your party, Barry Legg.

Barry Legg sat on the Tory benches alongside Bright and was the proposer of the Public Entertainments Licences Drugs Misuse Act, giving local authorities power to shut a club if the police suspect drugs are being taken on or near the premises. The threat of penalising clubs in this way undoubtedly made many promoters nervous about the drug harm reduction measures they had in place, measures like the provision of free drinking water and the distribution of drugs information leaflets. To say nothing of the medical staff at some of the superclubs. After all, wasn't this an admission of guilt? There was also the question of what punters would do if their club was closed down. Stay at home and watch TV? Arrange to see Auntie Doris the next weekend? Quite.

Barry Legg's Act became law shortly before the General Election, but there's no sign of it being repealed by the new Labour government. There's one consolation, though. Mr Legg lost his seat at the Election. Which hopefully means he's now on the dole.

words PUSH

### 1996 THE TUNES

DAFT PUNK — Da Funk/Musique  
TORI AMOS — Professional Widow  
ARMANDO VAN HELDEN — The Funk Phenomenon  
CJ BOLLAND — Sugar Is Sweeter  
SUMMER DAZE — Samba Magic  
JB3 — Forklift (Luke Slater Mix) (Novamute)  
PRODIGY — Firestarter  
AIR — Casanova 70/Modular  
WAY OUT WEST — The Gift  
BLUEBOY — Remember Me  
UNDERWORLD — Born Slippy  
BBE — Seven Days And One Week  
ZIONA WORMSMEN — Rico's Helly  
GANJA KRU — Super Sharp Shooter  
FAZE ACTION — In The Trees  
ED RUSH — Kilimanjaro  
ADAM F — Metropolis  
REPRAZENT — Share The Fall  
BORIS DUBOSCH — Keep Pushin  
DJ D — We Are One



# Firestarters

The Prodigy go supernova

IT was the explosion nobody expected. The Prodigy as world-chomping chart-devouring power-metal rock-dance muthas. And all thanks to the moment Keith Flint, forever seemingly doomed to remain the Bez of the Braintree boys' band, instead decided, "Fuck this for a lark, I'm grabbin' the mic". Liam bared his love of Sepultura, "Firestarter" seethed with volcanic invective, Keith's hair acquired a Krusty The Clown cartoon logic entirely of its own and "Top Of The Pops" received a record number of complaints because his pierced tongue sent small children scurrying behind the sofa in fear. Pyromania was cool for once and The Prodigy's trail to multi-platinum superstardom was well ablaze. words CALVIN BUSH



## Not in those shoes...

Baggy trousers, expensive shirts

Puffajackets  
Army surplus  
Mountaineering/camping/  
snowboarding/gear

Bleached, spiky hair  
Nike Air Max  
Nike anything really  
Eastpak rucksacks

# The New Wave of British Deep House

Paper Music's ELLIOT EASTWICK on the year the Brits took over

ONE of the reasons the whole new British house thing came to the fore was because all these people who'd been making records like us, Nuphonic, the Idjuts, DIY, Muzique Tropicque, all started our own labels. And we all had hits in 1996, so we all came to light. But the other factor was that the whole American sound had got so predictable. They were churning out the same thing all the time and people got fed up spending £7 on something that was okay-ish. People figured out they could do it for themselves, and they got better at making records. Instead of taking influences from the American sound, people took their influences from music their mates were playing, from jazz, funk and soul, and even from bands like Portishead. None of us were arsed what the Americans thought. People like Sneak said they felt really threatened because all this new music from Britain and also France was so much better than what was coming out of the USA. People like Sneak and Mateo & Matos picked up on it very quickly and took their influences from this new British sound. Soon, most of them stopped making drum sounds like Todd Terry any more.



Eastwick — not arsed about yanks

## Big Beat

Skint's DAMIAN HARRIS on the sound of Big Beat Boutique

I'VE got to say that I don't like the name. I'm always against putting things in boxes. Nonetheless, big beat basically happened because for a time dance music had got so formulaic. We all got bored of it just because it had become so self-conscious.

It really started with the Heavenly Social. It was all about discovering the fun of clubbing again and it was about giving DJs the chance to play whatever they wanted to. People tend to forget, but you could hear the Chemical Brothers, Harvey, Grand Central and the Paper crew all in the same night. Those are all people who aren't afraid to have an opinion about what they're playing rather than just using records they

think fit in with the big beat idea. So fundamentally, big beat is all about opening up and embracing new styles of music. There's so much good music around. That's why at the Big Beat Boutique you'll hear breakbeat tracks, techno, drum & bass and house records all together.

A few years ago, what people these days tend to think of as big beat — massive breakbeats and build-ups — those were the really exciting records. I don't mean to be negative, but that sound has become the formula, and people are making records according to that formula, and they sound

like third-rate Chemical Brothers B-sides. Still, those kind of records can be brilliant if they're played for 20 minutes at the height of the night. But not if they're played by the warm-up DJ. "Whole Lot Of Rosie" by AC/DC, "Drop Top Caddy" by Aphrodite, anything by Daft Punk and "Macroscope" by Cyclops 4000. Those are the kind of big beat records I like!



Damian Harris

## Stealth

Coldcut's JONATHAN MORE on 1996's maddest club

THE club actually started out as a launch party for DJ Food's "Recipe For Disaster" album but it was such a success we decided to go monthly with it. Over the years we'd done stuff at the Big Chill and Megatripolis, and Ninja Tune's profile was beginning to rise so I think people were probably ready for a regular night. We were also all fed up with sitting with the rats and the stoners in the toilets while there was some dreadful house thump in the main room.

We felt there was more to clubbing than just one vibe. So downstairs was pretty full-on with people like Squarepusher and DJ Food. The middle floor had a hip hop and old school policy, while upstairs was an ambient lounge, a kind of experimental lab where we could just do crazy things. In many ways Stealth was a good space for people to just check things out. Above all it was fun, chilled and easy going. Stupid but sensible would sum it up quite well I think. I'm not really sure why it was such a success. Anyway, if I did that would be a Ninja secret and I couldn't tell you.



Jonathan More (r) and Matt Black

## meanwhile, back in the real world...

### 1996

MARCH 13: Thomas Hamilton kills 16 children at a primary school in the Scottish town of Dunblane  
JUNE 26: Germany beat England in the semi-final of the Euro '96 football championship  
AUGUST 20: Prince Charles and Princess Diana divorce

SEPTEMBER 27: Taliban Islamic militia forces capture Kabul, the Afghanistan capital. Former president Najibullah is publicly hanged  
NOVEMBER 18: A fire in the Channel Tunnel leads to a three-week suspension of train services  
NOVEMBER 27: Outbreak of e-coli food poisoning in Scotland

photos JAMIE B & RAISE-A-HEAD





Donna Paul    Luca    Roya

**Hello,**

That's me on my bike when I was a lot younger.  
The other pictures are of the singers who feature on  
my album **"Like Weather"**.

I reckon it's all sounding pretty lush

but you can judge for yourself on 02/03/98.

It's being released by those lovely but strange  
boys at Rephlex.

Yours Informatively,

**Leila**

**also: LEILA "DON'T FALL ASLEEP" (CAT 054) and  
"SPACE, LOVE" (CAT 062) / GENTLE PEOPLE "MIX  
GENTLY" (CAT 063) / CYLOB "ARE WE NOT MEN  
WHO LIVE AND DIE" (CYLOB 1) plus more.  
REPHRESH returns 21/2 & 7/3. (0)181 361 2811.**



# 1997



**UNDERWORLD** had blazed the trail in 1996 with their totally unexpected, yet hugely deserved, success.

But who would have imagined when "Charly" was released that The Prodigy would become one of the biggest bands in the world? They came, they saw, they went bonkers. "Smack My Bitch Up" brought cries of "shame!" from the most predictable quarters

Daft Punk continued with the biggest French invasion since King Harold got it in the eye in 1066. "Homework" sold like hot baguettes and we all had to eat our words about how crap the French were at music.

Skint began the year as an interesting indie label and ended it as the saviours of the western hemisphere, as major labels headed down to the Big Beat Boutique with chequebooks open (with the noughts falling off them) and mouths open (with drool dripping out of them). Bentley Rhythm Ace put the fun back into funk with a great album.

The real surprise of the year was Roni Size and Reprazent's stunning

late run on the very last furlong to pip Radiohead for the Mercury Music Prize. Back in the clubs, the emergence of the speed garage scene put black British music back at the top of the house agenda. They might hate the name, but underground stalwarts like Tuff Jam, Groove Chronicles, Ramsay & Fen, The Droom Team and 187 Lockdown represent the future of house music in Britain as we know it.

The Chemical Brothers helped revive the career of Schooly D (a right proper dedication to all B-Boys if ever there was one) and came good with Noel Gallagher collaboration "Setting Sun", the most unlikely pairing since Julia Roberts married Lyle Lovett.

And this dance music finally got itself a book that put everything into context and brought all the memories flooding back. A bomb-making manual for the acid house generation. Do yourself a favour and give yourself a late Christmas present: John Godfrey and Matthew Collin's "Altered State". The future is already here.

words BILL BREWSTER

## 1997 THE TUNES

BASMENT JAXX — Fly Life

DAFT PUNK — Around The World

ROY DAVIS JNR — Gabriel

SNEAKER PIMPS — Spin Spin Sugar

DOUBLE 99 — RIP Groove

NATURAL BORN CHILLERS — Rock The

Funky Beat

MALIN & KANE — Beachball

JUNGLE BROTHERS — Jungle Brother

(Urban Takeover Mix)

ULTRA NATE — Free

AIR — Le Soleil Est Pres De Moi

187 LOCKDOWN — Gunman

GREEN VELVET — Answering Machine

ROSIE GAINES — Closer Than Close

THE HEARTIST — Belo Horizonti

CHEMICAL BROTHERS — Block Rockin'

Beats

REPRAZENT — Brown Paper Bag

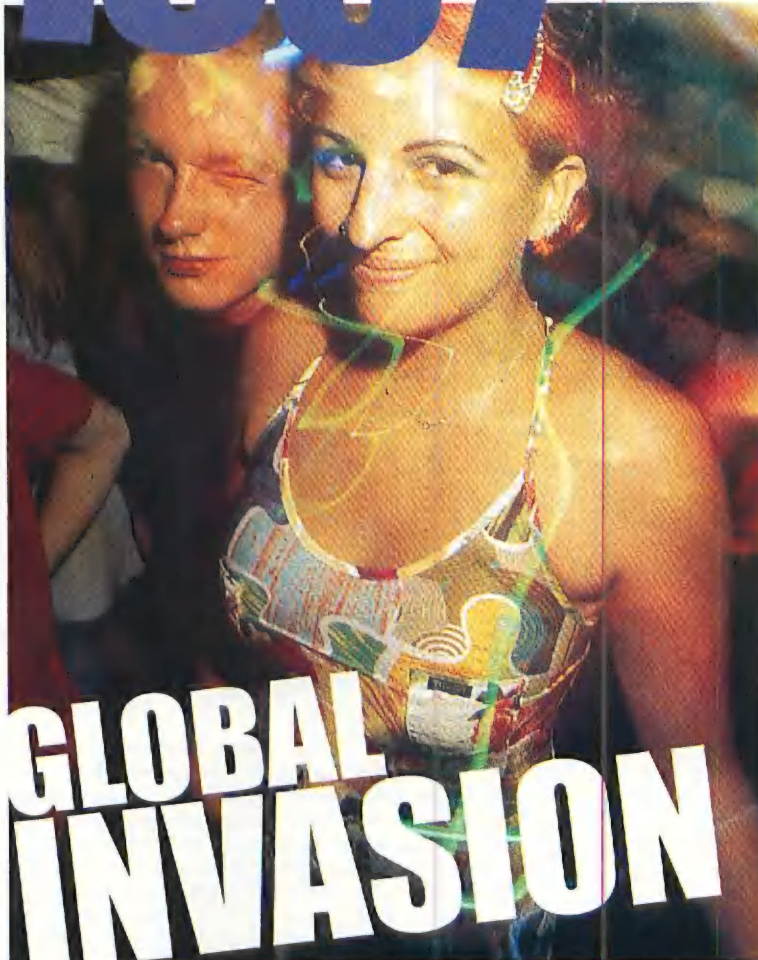
MIDFIELD GENERAL — Devil In Sports Casual

SNEAKER PIMPS — Spin Spin Sugar (Van

Helden Remix)

NOYORICAN SOUL — Black Gold Of The

Sun (4 Hero Mix)



Speed garage, Daft Punk and international superstardom. Is this the future?

## It's Not Like The Old Days: The Last Word

"IT'S all a lot more commercial now, but Ibiza's still got the energy and spirit of 10 years ago. I wouldn't say it's not as good as it used to be. It's just as good, it's just that people are a lot more familiar with it all now. It's just as special to anyone going there for the first time now as it was for me 10 years ago."

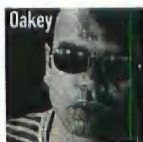
PAUL OAKENFOLD

"Clubbing is what you make of it. Nothing is what it used to be. Everything changes. Otherwise we'd still all be listening to rock 'n' roll, wouldn't we?"

SPECTRUM DJ JOHNNIE WALKER

"Is it as good now as in 1988? Well, clubbing in 1988 and 1989 was the best, maddest time there's ever been. It'll never be like that again. But, on the other hand, if you were to ask me 'Is clubbing better now than it was in 1984?', it's infinitely better."

TERRY FARLEY



## The One Who Nearly Never Came Back

The "Quadruple Drop" — definitely not recommended

THE Quadruple Drop. You know, getting four pills in one hand and swallowing them in one go. I did it once at Full Circle at East Grinstead. Someone told me they'd give me two free if I swallowed all four at once. People came up and congratulated me afterwards. The promoter threatened to get the paramedics when I puked up but it was only the Guinness. Then again, I've had the psychiatrist round. The old head does go after a while and you get one horrible, horrible comedown. I save it up for special occasions now. Like the Full Circle party in Brighton in 1994. I was driving home and was in a right mess. I was on the M25, not having been to sleep for two days and I dunno how much Charlie, E and Valium I'd done, but it was a lot. I was in quite a lot of trouble so I tried to wind the window down. Suddenly I thought I was in my van going to work. I turned round and said, "Hey, our kid, where are we working today?" Then I remembered I was in my car, I couldn't hold it together so I thought I'd pull into a service station and have a spliff to calm down. I drove in and straight back out, forgetting to stop. I was so fucked! I then remembered I was supposed to be going to Spain that evening with my girlfriend so I went round the M25 again, missed the turning completely and nearly lost it. I got there in the end though.

Miami Mick, clubbing legend

## meanwhile, back in the real world...

### 1996

FEBRUARY 19: Death of Chinese Premier Deng Xiaoping

APRIL 5: Grand National abandoned because of an IRA bomb scare

MAY 1: Tony Blair leads the Labour Party to a landslide victory in the General Election, taking 419 seats.

Conservatives reduced from 336 to 165 seats

JUNE 19: William Hague replaces John Major as leader of the Conservative Party

AUGUST 31: Princess Diana killed in a car crash in Paris

SEPTEMBER 11: Scotland votes for devolution. Wales follows suit one week later

photos HAMISH BROWN





# BUT WHAT IF IT NEVER HAPPENED?

What if acid house never happened? What if Ecstasy didn't exist? What would the British music scene look like? **BILL BREWSTER** takes a look into his crystal ball and gives us a very alternative view of the last 10 years

**HOWEVER** much government and other establishment commentators deny it, drugs have always been the motor which drives youth culture, and especially dance music culture. The type of drug has usually defined the tempo of music which soundtracks it. So, whatever happened to house? Like go-go before it, without any attendant drug culture it sort of sidled up, offered you "something for the weekend" and then disappeared into the darkness. Despite all the major label interest, the Big Bang bucks laid out, it just sort of fizzled out. Ravers went back to the home comforts of Lebanese black and Pink Floyd. Tyree Cooper went back to delivering pizza.

So what came next? Well, in 1988 acid skiffle was all the go. Nobody's really sure how it started exactly (are they ever?), but we do know for certain that Folk Off at the Soundshaft was the first night to promote the emerging genre. Promoted by former Pogues roadie, Seamus O'Blimey, it was initially an outlet for DJs to play the electronic jigs and reels that had been coming over from Ireland.

Acid folk godfather Christy Moore collaborated with disillusioned former house producer Andrew Weatherall to produce the seminal "This Land Is Your Land, But The Acid's Definitely Mine (Fol-De-Rol-De-Ri)". Clubbers (or scufflers as they became known) would pop shamrock-shaped tabs of acid while chanting "Giiii-nnn-issss!". Apocryphal stories emerged of a scuffler stroking the arm of a man with a tattoo and getting punched on the nose for his troubles. Ambient folk, led by scouse supergroup Mixmaster Morris Dancers, saw the slow down of the music with curiously soothing soundscapes of electronica fused with fiddles and squeezeboxes. Scufflers started wearing bells on their trouser bottoms. Other people started sniggering at them.

In the North, however, something more invigorating and sexually driven was emerging. Electro charleston, so-called because of the accompanying dance's similarity with the Twenties' dance of the same name, had begun on the floor of the Hacienda. The Wednesday nights at the Haç – Flapper's Delight – grew so crowded so swiftly that DJ Bobby Charleston added the Saturday night to his diary. Classics were forged and tested on the Manchester club's floor as the music spread nationwide: "Epidemic Starts With An E" by Lay-Zee Posse, A Bloke Called Trevor's "Ooh I Say", 80z Steak's "Specific Steak".

Elsewhere, a younger crowd demanding a more uptempo music were being turned on to something which the tabloids dubbed "Northern Solvent", because of its participants' penchant for the old Evo-Stik. Essentially a retro-revivalist thing, it became THE sound of the summer of 1995 as clubs in the North, Scotland and Ireland filled to capacity to hear the obscure glue-step soul tracks that fuelled the scene. Dealers stood in dark corners issuing the mantra, "snufflers, sniffers and whiffers", while handing out the sordid plastic bags of glue.

It was perhaps this that caused the backlash which began in earnest in 1996. Rock music, seen as a spent force by many, began to be heard on club floors again. Rock megastars like Axl Rose, Bono and the ugly one out of Iron Maiden

were called on by dance departments to remix dance records for floor consumption. Terry Farley and Pete Heller declared, "There's always been a rock element to our dance music". The words "Extended Rock Mix By John Cougar Mellencamp" sent vinyl junkies into paroxysms of delight. The Tygers of Temazepan's "Rock Nights, Disco Freak" stormed to Number One as a Record Mirror headline trumpeted "The Future Is Guitar Shaped".

The truth was that the Future Was Pear Shaped (or as Timbuk Taylor sang, "The Future's So Dark, I've Got To Put The Lava Lamp On"). The rock fad flopped in the same way that go-go went went. Today the scene has become hopelessly split between the various styles of music and their offshoots (London's Charleston Athletico is the so-called "big beat" brother of electro charleston). Big beat became medium-sized beat. Medium-sized beat became small beat (or economy-sized beat in some supermarkets).

Wherever the music goes, you can be sure that Muzik will be going with it.





# Bonkers

HIXXY, SHARKEY & DOUGAL



A JOURNEY INTO SILVER

**BONKERS 3 A JOURNEY INTO MADNESS HAS BECOME THE BIGGEST SELLING HARDCORE & HAPPY HARDCORE ALBUM EVER WITH 80,000 COPIES SOLD IN THE UK SO FAR**

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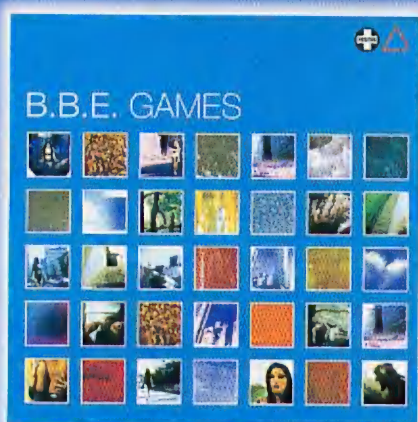
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# HMV

## hmv recommends



### B.B.E. - GAMES

Bruno Sanchioni, Bruno Quartier and Emmanuel Top (B.B.E.) follow the success of their second single *Flash* with the debut album *Games*. Sporting all the hits so far including their new single *Desire*, *Games* provides a combination of musical styles on CD, cassette and double LP.



### KID LOCO - A GRAND LOVE STORY

Kid Loco makes cool music. His utterly sublime debut album, *A Grand Love Story* is the ultimate seduction tool. A charming concoction of Hindi pop, soft guitar loops, Latin rhythms and irresistibly laid-back melodies.



### CRUSTATION WITH BRONAGH SLEVIN - BLOOM

Bristol group Crustation have created a dark, delicate, intriguing and absorbing album of songs using an elegant mix of analogue synths, sub and hip-hop beats, detuned samples and the intricate vocal of Bronagh Slevin. By turns haunting and claustrophobic, yet challenging and ultimately rewarding, *Bloom* is a soundtrack to half-lit winter moods drifting into chill-out dawns of spring.



### LTJ BUKEM FEATURING MC CORAD - PROGRESSION SESSIONS

The first Bukem mix album since the groundbreaking *Logical Progression*, this is chock full of upfront dubplate cuts from the likes of Intense, Big Bud, Bukem, Seba and also features the vocals of MC Conrad.

Subject to availability

If you can't get to an HMV store ORDER BY PHONE from  
**hmvdirect** on 0990 33 45 78.  
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# charts

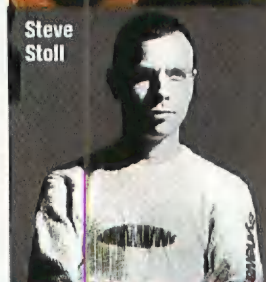
March 1998

THE MUZIK SWEEP

- |                                              |                                               |
|----------------------------------------------|-----------------------------------------------|
| 1 THE WORD IS LOVE .....                     | Voices Of Life (AM:PM)                        |
| 2 FURIOUS ANGELS .....                       | Rob Dougan (Cheeky)                           |
| 3 MOVE ON UP .....                           | CMVS (white label)                            |
| 4 PURPLE (REMIXES) .....                     | Gus Gus (4AD)                                 |
| 5 BEAT GOES ON .....                         | All Seeing I (Earth)                          |
| 6 LOVE BUG .....                             | Ramsey & Fen (Bug)                            |
| 7 THIS IS IT .....                           | State Of Mind (Sound Of Ministry)             |
| 8 MODEL T .....                              | Steve Stoll (NovaMute)                        |
| 9 DISTORTION .....                           | Pianoheadz (Subliminal, USA)                  |
| 10 BETTER DAY (REMIXES) .....                | Presence (Pagan)                              |
| 11 RUDE BOY ROCK .....                       | Lionrock (Deconstruction)                     |
| 12 REVOLUTION 909 .....                      | Daft Punk (Virgin)                            |
| 13 KUNG FU .....                             | 187 Lockdown (east west)                      |
| 14 MUSIC IN MY MIND .....                    | Adam F (Positiva)                             |
| 15 BLACK MAHOGANY .....                      | Kenny Dixon Jnr (Moody Man, USA)              |
| 16 EXPANSIONS .....                          | Scott Grooves (Soma)                          |
| 17 VISION OF MARS .....                      | Blame (Good Looking)                          |
| 18 MY MATE PAUL (REMIXES) .....              | David Holmes (Go! Beat)                       |
| 19 FUNKTION .....                            | Ed Rush & Optical (V)                         |
| 20 ANGELS LANDING .....                      | Salt Tank (ffrr)                              |
| 21 BANG THE ACID (REMIXES) .....             | Damon Wild & Tim Taylor (Missile)             |
| 22 SINCERE MU .....                          | Cole (Metrix)                                 |
| 23 NOVA SOLIS .....                          | Skynet (Audio Blueprint)                      |
| 24 MY BEATBOX .....                          | Deejay Punk Rock (Independiente)              |
| 25 FROM THE DAT VOLUME 2 .....               | Heller & Farley Project (Junior Boys Own)     |
| 26 TIMBER .....                              | Coldcut (Ninja Tune)                          |
| 27 FALLING (REMIXES) .....                   | D'Influence (Echo)                            |
| 28 YIM .....                                 | Jez & Choopie (Multiply)                      |
| 29 HOLLER .....                              | Ginuwine (Epic)                               |
| 30 DYNAMICS .....                            | DJ Red (Trouble On Vinyl)                     |
| 31 LOVE THEME FROM SPARTACUS (REMIXES) ..... | Terry Callier (Talkin' Loud)                  |
| 32 THE BLAST EP .....                        | Orlando Voorn Presents The Stalker (Fierce)   |
| 33 PETAL (REMIXES) .....                     | Wubble-U (Indolent)                           |
| 34 HIROSHI'S DUB .....                       | T.P.O. (Disorient)                            |
| 35 DON'T EVER STOP .....                     | Tony De Vit (TDV)                             |
| 36 CLUB LONELY (REMIXES) .....               | Groove Connection 2 (XL)                      |
| 37 GIVE ME THE RHYTHM .....                  | Black Connection (Xtravaganza)                |
| 38 ANOTHER SATURDAY NIGHT .....              | Maas (Soma)                                   |
| 39 FLORIBUNDA .....                          | Mother's Pride (Heat)                         |
| 40 U-NATIONS .....                           | The Shamen (Moksha)                           |
| 41 AEROSPACE .....                           | Total Science (Void)                          |
| 42 RENEGADES .....                           | Uptown Connection (Worldwide Ultimate Breaks) |
| 43 SUPER FOX .....                           | Funky Monkey (Funky Inc)                      |
| 44 SONAR .....                               | Trace (Prototype)                             |
| 45 OFF THE HOOK (REMIXES) .....              | Jody Watley (Atlantic)                        |
| 46 PUT YOUR FOOT DOWN .....                  | Fuselage (Kahuna Cuts)                        |
| 47 THE PROMISE .....                         | Essence (Innocence)                           |
| 48 REWIND .....                              | Celetia (Big Life)                            |
| 49 YOU MUDDA FUCKER YOU .....                | The Dirty Pots (Distance, USA)                |
| 50 THE PUSH .....                            | Rozzer's Dog (Stay Up Forever)                |



Ramsey & Fen



Steve Stoll



Salt Tank



DJ Trade

## The Muzik Sweep

This chart was compiled from a selection of DJ returns including the following: Stu Allan, Alan (Joy), Jamie Anderson, Angel, Mark Archer, Phil Asher, Paul Ashley, Simon Aston, Black Widow, Pete Bone, Scott Bradford, James Broly, Pete Bromley, Spencer Broughton, Alvin C, Johnny Cabasa, Dave Camacho, Derrick Carter, Marie Chantal, Sarah Chapman, Paul Chiswick, Choc's Chewns, Mark Clark, Andy Cleeton, Norman Cook, Moose Curtis, Russell Davison, Daniele Davoli, DJ Disciple, Deep Dish, De Niro, Andrew Dixon, Djaimin, Simon DK, Eammon Dog, Michael Dog, Elliot Eastwick, The Egg, Danny Eke, Phil Evans, Paul Farris, Simon Fathead, Greg Fenton, Keith Fielder, Rob Fletcher, John '90' Fleming, DJ Flex, Tony Forde (Ontario), Andy Freaknik, Jason Frost, DJ G, Dr S Gachet, Steve Goddard, Angela Goulding, The Groove Committee, Ben Guiver, Gusto, Chris Harris, Simon Harrison, Kenny Hawkes, The Lovely Helen, Clive Henry, Neil Hinde (Lisa Marie Experience), Tony Humphries, Terry Hunter, Chris James, Nick James, Bob Jeffries, Joe 2000, Danny Jones, Nial Kay, Princess Julia, KCC, Ray Keith, Kool FM (Birmingham), Loco Records, Little Simon D (Norway), Ray Lock, Lofty (Flying), Robert Luis, Andy Mac, Kevin Mackay, Colin McBean, Woody McBride, CJ Mackintosh, Maggie McKeown, Chris Madden, Vivien Markey, Gary Marsden, Massimo, Massive Records, Jim Masters, Angela Matheson, Paul Matthews, Orde Melkie, Phil Mison, Mighty Atom Records, Melvin Moore, Dave Morales, Russ Morgan & Carl Thomas (K Klasse), Phil Morley, Simon Mu, Dimitri Nakov, Kris Needs, Luke Neville, Grant Nelson, Jay Noon, NuTone, Paul Oakenfold, DJ Oberon, Offerface Sound System, Guy Oldhams, Luis Paris, Graeme Park, Mark Picchiotti, Pierre (Checkpoint Charlie), Pip (DIY), POF Music (Paris), Pressure Drop, Pure Groove Records, Bruce Qureshi, Danny Rampling, Rad Rice, Evil Eddie Richards, Jason Roberts, Matthew Roberts, Greg Robinson, Pete Robinson, Dave Rofe, Mr Scruff, St Peter & Heaven, Scooby, Section 5, Mike Shawe, Andy Sherman, Simon Shrimpton, Danny Slade, Patrick Smoove, Gareth Somerville, Alan Stevens, DJ Tabs, Paul Taylor, Tasha Killer Pussies, Tasty Tim, Eddie Templeton, Dean Thatcher, Paul Thomas, 3 Beat Records, Hippy Torales, Tracy & Sharon, Trickets, Mark Turner, DJ Vadim, John Waddicker, Tom Wainwright, Tony Walker, Andy Ward (Up Yer Ronson), Warlock, Nick Warren, Alister Whitehead, Ian Wilkie, Mark Wilkinson, LA Williams, Mark Williams, Ian Wright

PLEASE FAX CHARTS TO 0171-351-7100, if you're an open minded DJ and you feel that your selection isn't reflected, then we want your chart. Regardless of your stance



## RADIO CHART

**URSULA 1000, Womb FM (Miami, USA)**

- 1 SEXY BOY (CASSIUS REMIX) Air (Virgin)
- 2 I'M A DISCO DANCER (FATBOY SLIM MIX) Christopher Just (Slut Trax)
- 3 GORDINI (AIR REMIX) Alex Gopher (Solid)
- 4 MARCH OF GENERAL UNKLE (Mo'Wax)
- 5 SEQUENCE THREE Erotica Italia (Bistro/BMG)
- 6 SEXOLOGIE Danyel Gerard (CBS)
- 7 BABY ELEPHANT WALK (REMIX) East Of Suez (Pool/Bungalow)
- 8 RIDE THE PRESSURE Coldcut (Big Life)
- 9 SPINNING WHEEL Shirley Bassey (United Artists)
- 10 SHE'S MY LOVER Kid Loco (Yellow)

Broadcast every Tuesday at 9pm on 107.1 FM or [www.the.womb.com](http://www.the.womb.com).  
Tel: 001-305-672-1424

## HOME-LISTENING CHART



Etienne De Crecy

**Etienne De Crecy (Paris, France)**

- 1 MANIAC Michael Sambelo
- 2 ABACAB Genesis
- 3 HUSH HUSH Kajagoogoo
- 4 DAR KOMMISAR Falco
- 5 ENOLA GAY Orchestral Manoeuvres In The Dark
- 6 TOUCH ME Samantha Fox
- 7 LES BETISES Sabine Paturel
- 8 DON'T GO Yazoo
- 9 BAHIA Alliage
- 10 JE REDONNE World Apart

## READER'S CHART

**STUART KOZAM  
(Bristol, UK)**

- 1 THE ENHANCED VELOCITY EP Spinning Atoms 3 (Prolekult)
- 2 FORMUFFIN EP Scott Robinson (Cluster)
- 3 PINK BOMB Pink Bomb (Quad Communications)
- 4 3D (REVELATION MIX) DBA (Lakota)
- 5 SUPERNATURAL EP Superspy (Noom)
- 6 JACKKNIFE D.A.V.E The Drummer (Routemaster)
- 7 FREE STICKY MECHANISMS Gildfinger Versus Lochi (Routemaster)
- 8 BLACKJACK EP Mark Finnie (Bellboy)
- 9 ESPOT (REMIXES) Cosmic Trigger (Stay Up Forever)
- 10 BOMB Lochi (Routemaster)



## TOP 25 SALES

WEEK ENDING JANUARY 24

### 1 2-Inch Dance Singles

- 1 RENEGADE MASTER '98 ..... Wildchild (Hi-Life)
- 2 BAMBOOGIE ..... Bamboo (VC Recordings)
- 3 DREAMS ..... Smokin' Beats (AM:PM)
- 4 FEEL SO GOOD ..... Mase (Puff Daddy)
- 5 ALL CRIED OUT ..... Allure (Epic)
- 6 MY DESIRE ..... Amira (VC Recordings)
- 7 VOLUME 1 (WHAT YOU WANT, WHAT YOU NEED) ..... Industry Standard (Satellite)
- 8 DON'T DIE JUST YET ..... David Holmes (Go!Beat)
- 9 FLAMING JUNE ..... BT (Perfecto)
- 10 SHELTER ..... Brand New Heavies (ffrr)
- 11 TOGETHER AGAIN ..... Janet Jackson (Virgin)
- 12 TEMPER TEMPER ..... Goldie (ffrr)
- 13 HIGH ..... Lighthouse Family (Wild Card)
- 14 DANGEROUS ..... Busta Rhymes (Elektra)
- 15 I REFUSE (WHAT YOU WANT) ..... Somore (XL)
- 16 NEVER EVER ..... All Saints (London)
- 17 I FEEL DIVINE ..... SJ (React)
- 18 GHETTO HEAVEN ..... Family Stand (Perfecto)
- 19 PRINCE IGOR ..... Warren G Featuring Sissel (Def Jasm)
- 20 WARHEAD ..... DJ Krust (V Recordings)
- 21 GUESS WHO'S BACK ..... Rakim (Universal)
- 22 GOOD GIRLS ..... Joe (Jive)
- 23 WHAT DOES YOUR SOUL LOOK LIKE ..... DJ Shadow (Mo'Wax)
- 24 FORGIVEN (I FEEL YOUR LOVE) ..... Space Brothers (Manifesto)
- 25 FREE (THE MIXES) ..... Ultra Nate (AM:PM)

Chart details based on sales information supplied by CIN. CIN copyright

## TOP 25 SALES

WEEK ENDING JANUARY 24

### Dance Albums

- 1 MY WAY ..... Usher (LaFace)
- 2 DREEM TEEM IN SESSION (VOLUME 2) ..... Various Artists (Deconstruction)
- 3 ALL SAINTS ..... All Saints (London)
- 4 NEW FORMS ..... Roni Size/Reprazent (Talkin' Loud)
- 5 TERRA FORM EP ..... Shimon & Andy C (Ram)
- 6 R U STILL DOWN (REMEMBER ME) ..... 2Pac (Jive)
- 7 HARLEM WORLD ..... Mase (Puff Daddy)
- 8 THE VELVET ROPE ..... Janet Jackson (Virgin)
- 8 POSTCARDS FROM HEAVEN ..... Lighthouse Family (Wild Card)
- 10 THE ANNUAL III (PETE TONG & BOY GEORGE) Various Artists (Ministry Of Sound)
- 11 GREATEST HITS ..... Eternal (EMI)
- 12 ALL THAT I AM ..... Joe (Jive)
- 13 THE FAT OF THE LAND ..... Prodigy (XL)
- 14 LSG ..... LSG (WBA)
- 15 18TH LETTER ..... Rakim (Universal)
- 16 BONK ..... Various Artists (React)
- 17 COLOURS ..... Adam F (Positiva)
- 18 LADIES EDITION ..... H-Town (Epic)
- 19 WHEN DISASTER STRIKES ..... Busta Rhymes (Elektra)
- 20 MUCH LOVE ..... Shola Ama (WEA)
- 21 THE FIRM ..... Firm (Columbia)
- 22 LET'S GET KILLED ..... David Holmes (Go!Beat)
- 22 SPEED GARAGE ANTHEMS ..... Various Artists (Global Television)
- 24 MEDICINE 4 MY PAIN ..... Lynden Davis Hall (Cooltempo)
- 25 FRESCO ..... M-People (M-People)

Chart details based on sales information supplied by CIN. CIN copyright



# ← CORNERSHOP → Brimful Of Asha

Featuring the Norman Cook Remixes  
WII 81; 7", MC, CD,  
Distributed by Vital



16 FEBRUARY 1998



**MARBLES**

# black grapes

12" Vinyl - Features exclusive remixes of Marbles by R.I.P. - Fabio Paras and Tricky

CD1 - Features exclusive remixes by R.I.P. and Fabio Paras and a demo version of 'Marbles'

CD2 - Features exclusive remix by Tricky, previously unreleased track 'Harry the Dog', and the full, uncensored video for 'Get Higher' on CD-ROM

Out on February 23rd

For more information contact us on the net at <http://www.radioactive.net>  
Original version taken from the album 'Stupid, Stupid, Stupid' - Out Now

Art: Central Station





# charts

## global charts



### ANNE SAVAGE

(West Yorkshire, UK)

- 1 NOBODY'S BUSINESS Peace By Piece (TTP)
- 2 MAKE ME HAPPY Underground Solution (Soul)
- 3 TEARS Colourgirl (4UB)
- 4 VIP MIXES Black Grape (Radioactive)
- 5 BABY (GROOVE CHRONICLES REMIX) Y Tribe (Deconstruction)
- 6 COOLTHAMENTA Suburban Science (Dream Breaks)

- 7 NO WAY BACK Groove Elastic (Streaker)
- 8 THE OFF KEY EP Ramsay & Fen (VIP)
- 9 DARK Matt Cole (Public Demand)
- 10 PART II Pisces (VIP)



### FETISCH (TERRANOVA)

(Berlin, Germany)

- 1 DISCO DEVIL Lee Perry (Arron)
- 2 RIDE THE PONY Soul Hooligan (white label)
- 3 EVERYTHING Jurassic 5 (unknown)
- 4 BLAZE Arsonists (Fondle Em)
- 5 BULLIT MFA (Domino)
- 6 LP White Noise (Island)
- 7 SUPERPREDATORS Massive Attack (Island)
- 8 GET ON YOUR KNEES (INSTRUMENTAL)

Necro (Fat Beats)

- 9 X-FILES Terranova (AGV dub plate)
- 10 LE LEVANT Tommy Hoels (Kung Fu Fighting 7-inch)

### STEVE "SILK" HURLEY (Illinois, USA)

- 1 BRIGHTER DAYS (MOUSSE T MIX) Big Moses Feat. Kenny Bobian (King Street)
- 2 SANGUE DE BEIRONA (FRANCOIS K MIX) Cesaria Evora (Lusafrica)
- 3 FALLING (BOOKER T MIX) D-Influence (Echo)
- 4 CROMAGNUN Constipated Monkeys (Subliminal)
- 5 HORN/BAD BOY Mousse T (Peppermint Jam)
- 6 ALL MY TIME Paid & Live Featuring Lauryn Hill (IMS)
- 7 FUSED (MOUSSE T DISCO SENSATION) Uncle Sam (Downboy)
- 8 WHERE YOU ARE (SILK MIX) Rahsaan Patterson (MCA)
- 9 THE WORD IS LOVE Voices Of Life Featuring Sharon Pass (Silk)
- 10 NOBODY ELSE Ce Ce Peniston (Silk)

### DJ SHARAM (DEEP DISH)

(Washington, USA)

- 1 SEXY BOY (ORIGINAL & ETIENNE DE CRECY REMIX) Air (Source)
- 2 THE RHYTHM Benji Candelario (Maxi)
- 3 FLY AWAY Mysterious People (Yoshitoshi)

- 4 MOHAMMED IS JESUS Deep Dish (acetate)
- 5 THE WRITE WAY (IAN POOLEY MIXES) Eric Gadd (Hevillae test pressing)
- 6 SECTOR TWO EP Dished-Out Burns (Yoshitoshi)
- 7 I WANT YOU (FOR MYSELF) K.O.T. (Yoshitoshi)
- 8 WORLD GO ROUND Basco (Pssst)
- 9 WORD IS LOVE (MOOD 2 SWING MIX) Voices Of Life (acetate)
- 10 MUSIC IN MY MIND (DEEP DISH MIXES) Adam F (acetate)



### TIPPER (London, UK)

- 1 IT'S ABOUT THAT TIME IIs (Fuel)
- 2 FRIENDLY FIRE Hybrid (Push)
- 3 TWISTER EP Tipper (Fuel)
- 4 BASSLINE Semi-Detached (Boom Box)
- 5 STEP-DRAGON Hybrid (Push)
- 6 RELEGATION Almighty Beat Freaks (Related)
- 7 DOGFIGHT EP Solid Ground (The Promise)
- 8 STRANGE LIGHT IIs (Mo'Wax)

- 9 HOLD THE BUNKER Bargecharge (Fuel)
- 10 MASSOWA Headlamp (Next Century)

### LADY B (Cannes, France)

- 1 FANTASIA MILITAIRE Alain Bachung
- 2 UR 40 (Underground Resistance)
- 3 PURPOSE MAKER 005
- 4 ALBUM Vainqueur (Chain Reaction)
- 5 HOW COME YOU DON'T CALL ME ANYMORE Prince (Paisley Park)
- 6 LA SCALA Keith Jarrett (CBS)
- 7 METEQUE ET MAT Akhenation (white label)
- 8 RED PLANET 8 Red Planet (Red Planet)
- 9 AXIS 006 Jeff Mills (Axis)
- 10 MANY RIVERS TO CROSS KLC Project



### OPTICAL (London)

- 1 CRISIS Optical & Ed Rush (Virus)
- 2 INSIDE OUT DJ Krust (acetate)
- 3 SATELLITES Ed Rush & Optical (Virus)
- 4 LIVE LINE Andy C & Shimon (Ram)
- 5 PUNCHBAG Ed Rush & Optical (Virus)
- 6 ULTRA LIVING (REMIX) DJ Die (Creation)
- 7 RIVERS OF CONGO Grooverider (Sony/Prototype)

- 8 SO DAMN TUFF Dillinja (Pain)
- 9 MUTE 98 Matrix (Prototype)
- 10 SOUND IN MOTION Andy C (Ram)

## THE MUZIK BOX

### IT'S THE TOP BUZZ: THIS MONTH'S OFFICE FAVES

- THE BEAT GOES ON Ali Seeing I (Earth 12-inch)  
 PUSHED EP Morgan Geist (Multiplex 12-inch, Sweden)  
 MIX TAPE Timmy S (top Bedroom Bedlam DJ!)  
 EXPRESSIONS Odyssey (720 12-inch)  
 LOVE BUG Ramsay & Fen (Bug 12-inch)  
 LOVE THEME FROM SPARTACUS (ZERO 7 MIX) Terry Callier (Talkin' Loud promo 12-inch)  
 SOUTHERN SOUL Noriken (Reel Music promo 12-inch)  
 PETAL Wubble U (Indolent 12-inch)  
 SNOWBOARDING IN ARGENTINA Swayzak (The Medicine Label CD, Canada)  
 PURE Vegas Soul (Bellboy CD)

### RICHARD DORFMEISTER

(Vienna, Austria)

- 1 NOW AND THEN (MIXES) UFO (Brownswood)
- 2 LOVE THEM FROM SPARTACUS (ZERO 7 MIX) Terry Callier (Talkin' Loud)
- 3 GORDINI MIX Alex Gopher (Solid)
- 4 MIDNIGHT Higher Than God (Sideburn)
- 5 WELCOME TO OUR WORLD Timberland & Mago (Atlantic)
- 6 VIENNA VOLUME 1 Dub Club (Dub Club)
- 7 RAINER TRUBY TRIO Bobby Matos (Ubiquity)
- 8 NEIGHBOURS Sven Van Hees (Trust Foundation)
- 9 PLANETARY DEADLOCK REMIXES Bearfield (Compost)
- 10 ULRIKE M MIXES Doris Days (Dorado)



### KELVIN ANDREWS

(Stafford, UK)

- 1 GORDINI (AIR MIX) Alex Gopher (Solid)
- 2 MADAME MARS Bronx Dogs (Heavenly)
- 3 KNUCKLEHEAD The Bar-Kays (Stax)
- 4 RUDE-BOY ROCK Lion Rock (Concrete)
- 5 SOUND 5 Illicit Dubs (acetate)
- 6 O.Y.R./FUNK EXC Captain Funk (Reel Music)
- 7 NO TITLE The Bechstein Affair (white label)
- 8 ROOTS EP Underground Resistance (UR)

- 9 ANGELICA Moody (white label)

- 10 DARK YARD STORIES Fats Dubular (P.H.)

### KMA PRODUCTIONS (London, UK)

- 1 BLUEPRINT KMA (KMA dub plate)
- 2 BABY artist unknown (promo)
- 3 DREAMS (REMIX) New Horizon (AM-PM)
- 4 CAPE FEAR (REMIX) Krush Groove (dub plate)
- 5 KAOTIC MADNESS KMA (KMA)

# MUZIK

The new testament of club culture

out 2nd Wednesday of every month



# global charts

- 6 CLUB LONELY REMIX Dem 2 (promo)
- 7 LOVE BUG RAF (promo)
- 8 BE ALONE NO MORE (KMA REMIX) Another Level (Maximum Production)
- 9 RYDIM 4 YA Chris Mack (promo)
- 10 DESIRE Dem 2 (New York)



## DAZ SAUND (London, UK)

- 1 FREEDOM (WILD PITCH MIX) DJ Pierre (Strictly Rhythm)
- 2 NO.30 Angel Alanis (Missile)
- 3 NO.33 (ADVENT MIXES) Soul Destroyers (US Synwave)
- 4 BD EXPRESS Daz Saund & Ben Tisdall (acetate)
- 5 LOST VOL 3 Steve Bicknell (Cosmic)
- 6 DANCEFLOOR TECHNIQUE

Mark Seven (Rotation)

- 7 AUX NO 8 (Aux)
- 8 UNKNOWN Mark Ambrose (Force Inc)
- 9 LOWFORCE Mark Williams (Tortured)
- 10 BLAST (FUNK D'VOID MIX) The Stalker Part II (Fierce!)



## TONY DE VIT (Birmingham, UK)

- 1 MAKE THE WORLD GO ROUND Sandy B (Champion)
- 2 DEEPER Barabas (Phoenix Uprising)
- 3 DON'T EVER STOP/BRING THE BEAT BACK Tony De Vit (TDV)
- 4 BLACK IS BLACK All Nighters (Tidy Trax)
- 5 I FEEL DIVINE S.J (React)
- 6 CUZ I'M ROCKIN'/RECOIL F1 (Tripoli Trax)

- 7 SOAKIN WET 99 Allstars (99 North)
- 8 KEEP ON DANCING Perpetual Motion (Crosstrax)
- 9 VOLUME 2 Untidy Dubs (Tidy Trax)
- 10 BRAIN IS THE WEAPON Mark NRG (Tripoli Trax)

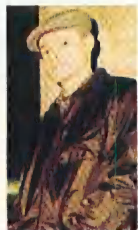
## DANNY RAMPLING (London, UK)

- 1 THE RHYTHM MAXI Benji Candelero (white label)
- 2 NEEDIN' YOU The Face (Definity)
- 3 SHOUT IT 2 THE TOP Farley & Heller (Junior Boy's Own)
- 4 WIND UP YOUR BODY Dieta (Mercury)
- 5 RUB A DUB Rub A Dub (white label)

- 6 LOVE IS Urban Soul (VC)
- 7 FUTURE 98 Style (Millennium)
- 8 READY & NEW DAY Todd Terry (Manifesto)
- 9 SAY DA WORD Sharon Pass (AM:PM)
- 10 ANCESTORS Kings Of Tomorrow (Deep Vision)

## NICKY BLACKMARKET (London, UK)

- 1 GHETTO LIFE Congo Natty Featuring Peter Bouncer (Congo Natty)
- 2 RENEGADE HARDWARE Various Artists (Renegade Hardware)
- 3 HI-TECH Swift (Charged)
- 4 BADASS (REMIX) Mickey Finn & Aphrodite (Urban Takeover)
- 5 CRAZY DJ Magic (Fresh Cuts dub plate)
- 6 COME INSIDE Trend & Shalome (Live)
- 7 IRON HAND (REMIX) Switch (Switch)
- 8 D KRUIZE Drum (Tiru Playaz)
- 9 METHANE Interrogator & Tek (dub plate)
- 10 DO IT anonymous (dub plate)



## CARI LEKEBUSCH (Stockholm, Sweden)

- 1 SJALI KOKET Joel Mull (Primevil)
- 2 DC13 artist unknown (Drumcode)
- 3 CODE RED C Theores (Code Red 04)
- 4 STOCKTOWN CITY Adam Beyer (Rotation)
- 5 NOT FOR SALE Cari Lekebusch (Hybrid Prod)
- 6 CRISPY BITS Adam Beyer (Drumcode)
- 7 MODEL T (MIXES) Steve Stoll (Novamute)
- 8 CANNONBALL DJ Skull (Majesty)
- 9 CO HABITS artist unknown (Torture)
- 10 PATTERN 1-4 Concealed Project (Svek)

## DJ DAN (San Francisco, USA)

- 1 ROLLER COASTER Captain Funk (Reel Music)
- 2 HIGH NATURALLY (DAVE ANGEL MIX) Warped 69 (Fierce)
- 3 VERTIGO Aal Braxe (Roule)
- 4 SAMPLITUDE VOL 1 & 2 Olav Basoski (Work)
- 5 SEIZE UP (ESPRESSO MIX) Gillandrax (Iniquity)
- 6 REAL DEAL PARTY FEEL The Shutter Bug (Quality Control)
- 7 HELP X-Mod-Man (Subspace)
- 8 HEADCLEANER Smak (Aqua Boogie)
- 9 HERBIE RIDES AGAIN Gee-Tee (Azuli)
- 10 BABY WANTS TO RIDE (MIXES) Frankie Knuckles & Jamie Principle (Just Say!)

# FLOOR CONTROL

## SPECIALIST SHOP CHARTS

### PURE GROOVE RECORDS (London, UK)

- 1 OVER YOU M-Dubs (white label)
  - 2 CONTAGIOUS LOVE Charles Dockins (white label)
  - 3 SO GOOD (BOOKER T MIXES) Juliet Roberts (Delirious)
  - 4 I REFUSE (WHAT YOU WANT) Somore (Locked On/XL)
  - 5 GET HAPPY SOUL (Underground Sound Of London)
  - 6 DREAMS Smokin' Beats (AM:PM)
  - 7 24/SEVEN Dem 2 (NYSC)
  - 8 UNDERGROUND EXPLOSION Ramsey & Fen (VIP)
  - 9 THINKIN' ABOUT YOU Lady M (Catch)
  - 10 RELAXED Ripe And Ready (white label)
- Pure Groove Records, 679 Holloway Road, Archway, London, N19 5SE  
Tel: 0171-281-4877

### RARE RECORDS (Eindhoven, Holland)

- 1 HISTORY REPEATING Propellerheads Featuring Shirley Bassey (Wall Of Sound)
  - 2 DESIRE MARCO V & BENJAMIN (TALL PAUL MIX) Mala (Dedicated)
  - 3 STEAMPIT EP Jeff Mills (Purpose Maker)
  - 4 PURE (ALBUM) Vegas Soul (Bellboy)
  - 5 CRISPY BITS Adam Beyer (Drumcode)
  - 6 WILDCILD & FATBOY SLIM Renegade Master (Hi-Life)
  - 7 RISQUE DE FUNK ELECTRIQUE Jordan Fields (Moodgroove Music)
  - 8 BLUE SHADES/WARM PATH/PORKMAN Joel Mall (Dancebeat)
  - 9 DA EXPRESS EP Thor J (Babel)
  - 10 TWO FAT DOWNLOADS 88 EP Christian Vogel (Primevil)
- Rare Records, Bergstraat 36-6, 5611 JZ, Eindhoven. Tel: 00-40-2468-480

### GRAMOPHONE (Nottingham, UK)

- 1 BOOK ENDS Salt City Orchestra (Paper)
  - 2 NAKED 'N' LOVELY Naked Music (white label)
  - 3 BOUNDARIES Lena Conquest (Parousia)
  - 4 PURPLE WALL EP Kerri Chandler (TI:07)
  - 5 I SURRENDER Illtown Cottage (Liquid Groove)
  - 6 THE RISE OF FUNK David Chong (Sunshine Groove)
  - 7 FREE Doc Martin (Centrestage)
  - 8 TRUTH Baker Project (SFP)
  - 9 EASE YOUR MIND The Sunburst Band (Z)
  - 10 SEE LINE WOMEN Kerri Chandler (Ibadan)
- Gramophone, 1, Cannon Court, Long Row West. Tel: 0115-911-1416

### WOOSH (Cardiff, UK)

- 1 RUN Da Mob Featuring Jocelyn Brown (Subliminal)
  - 2 THE PRESSURE Sounds Of Blackness (AM:PM)
  - 3 GOTTA KEEP PUSHING (SALT CITY ORCHESTRA MIX) Z Factor (ffrr)
  - 4 MOVIN' ON (REMIX) Debbie Pender (Azuli)
  - 5 FEEL THE MUSIC Blaze (US Shelter)
  - 6 BETTER DAY (SCO MIX) Presence (Pagan)
  - 7 THE WORD IS LOVE (REMIX) Voices Of Life (AM:PM)
  - 8 WHEN THE FUNK HITS THE FAN King Britt Presents Sylk 130 (Ovum)
  - 9 NICE 'N' MELLOW Just A Groove (Toka)
  - 10 SHAKE THAT ASS Divine Soul (Strictly Rhythm)
- Woosh, 18, Castle Arcade. Tel: 01222-220-024

Please fax all charts to Floor Control on 0171-261-7100

# the beginning of the rebel movement



# the fourth dimension



## **murk & miami deep** **'the essential murk and funky green dogs mixes'**

Coming out of Miami, Murk aka Oscar Gaetan and Ralph Falcon, have established themselves as top house remixers. Their style is deep, dark and rough with all encompassing bass and sleazy funk. Essential tracks include 'Been A Long Time' by The Fog, 'Fired Up' from Funky Green Dogs and Karen Pollack's 'You Can't Touch Me'.



## **dj hype presents** **'true playaz in the mix vol 1'**

DJ Hype, Zinc and Pascal are the playaz, but this is no game. Fully mixed with awesome scratching this is a milestone in drum 'n' bass. Classics 'No Diggity', 'Peace Love And Unity' and 'Feel It' sit alongside unreleased material 'Vortex' and 'Cool Manoeuvres' to produce the freshest sounds on decks.



## **brassic beats volume 3** **various artists**

The Brassic Beats series gets bigger all the time, and with volume 3 Skint Records present another combination of knockout tracks. It features 8 exclusives and the talents of BRA, Cut La Roc, Midfield General, Fatboy Slim and Lo Fidelity All Stars. Truly a musical buffet of beats.



## **terry francis presents** **'architecture'**

One of the key figures on the underground house scene, Terry Francis recently picked up Muzik's 'Best New DJ' award. Displaying consummate deck skills and an extraordinary knowledge of 'tech-house', this album includes the Kevorkian remix of Arne Strong's 'Tous Est Blue' and 'Furry' from the man himself.

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# REVIEWS

\*\*\*\*\* THE DEFINITIVE SHOPPERS GUIDE



## ALBUM OF THE MONTH



### GROOVE ARMADA



Northern Star  
Tummy Touch

**PRESS** play. Don't be surprised to discover that your CD of "Northern Star" whirrs to a satisfactory halt seemingly instants later. You have just listened to it, but you spent the hour or so of running time gazing fixedly at the wallpaper.

Not that "Northern Star" is just any old forgettable album. It's not. Oh no. Like a proper night's clubbing – the central experience that this album second-guesses to a tee – it's all over much too quickly and only careful dissection of your memories will reveal the high points.

And believe us, it's a memorable album indeed. There's the curvaceous, downtempo jazz bulge of "At The River" which, presumably, is what the man on "The Fast Show" feels when he says, "I'm sorry, I've just come". And, in a similarly languorous vein, "Dirty Listening", which is probably how he feels when he says "I'm sorry, I've just come again". Two cuts in particular really start the midnight dancing, though. "Dan Solo (Re-edit)" reboots Larry Young's funk hard-on "Turn Off The Lights" while "Pressure Breakdown" locks into a sub-Dimitri house groove built on a slap bassline with more twang than a Somerset accent, and just as seductive. And who else currently operating has got the nerve to use a trombone (an effing **TROMBONE**) solo in the middle of an

uptempo house groove swinging low on the back of a top-heavy disco bassline, the way that Armada men Andy Cato and Tom Findlay do on "Jeanneret's Groove"?

Like Natalie Imbruglia says, "that's what's going on", and others would do well to listen. By the time "What Have We Become" filters past, rolling speed garage wah bass and dub disco cheer into one glorious 4/4 bump, it's clear that the Armada have been off on the four winds discovering new places rather than getting bogged down in formulae.

Which brings us neatly round to a thorny problem. Can we stop calling this lot "nu Balearic" at once, please? Sure, "Northern Star" exhibits all the virginal excitement which made Britain's first serious foray on the dancefloor such an awesomely thrilling experience back in 1989. Bits of "Northern Star" even sound like the semi-professional B-side cut-up Balearicisms which defined the beginnings of the British dancefloor earthquake. But fuck all that. "Northern Star" is no more "Newcastle-upon-Tyne" or "new potatoes" than it is "nu Balearic". It is, simply, a vital example of dance music, made with wit, intelligence, a canny eye for historical detail and (crucially) individuality, which pisses all over the efforts of a legion of furrowed-brow house savants and retro-disco Luddites busy squabbling over terminology.

Still, we'll settle for "neutron bomb" as an adequate description. "Northern Star" will explode, leave everything standing and kill everyone at the same time. I'm sorry, I think I've just come as well. **10**

Kevin Braddock

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# ALBUMS

84 **NUZZ**



## PLANTASTIK

Wak'd  
Kickin'

TEN years. A decade. A lot can happen in that time, and since 1988, a fuck of a lot has happened to house music. What was once a cottage industry with a few dedicated followers has mushroomed into a multi-million pound business that fuels an enormous youth movement, maybe even the largest in the world. And you could say that Matthew "Bushwacka!" B is just one of the countless people to have witnessed this movement first hand.

Matthew's involvement goes a lot deeper than just a few nights out on the town, though. Since the age of 15, he hasn't just lived and breathed house and techno – he's played it, produced it, engineered it and over the last couple of years, actually helped to steer and shape its course. From playing on Sunrise (the London pirate) and spinning with early rave pioneers The Rat Pack to holding down a residency at The End and being one of the major driving forces behind London's thriving tech-house sound, he's been in the thick of it every step of the way. But, as we well know, underground success and spotless credentials don't always translate into meaningful or even memorable albums. Many artists have disappointed us with their forays into the medium. Thankfully, that's not the case here. "Wak'd" is, quite frankly, wicked.

It works on all levels and surpasses all expectations. The tracks cover a lexicon of styles, from full-on prime time stompers and acid-fuelled burn-ups to deeply soulful electronic mantras and breakbeat-powered funkies.

## FACTS ME!

Five things you ought to know about Plantastik aka Matthew "Bushwacka!" B

- ★ Started DJing with hugely successful rave crew The Rat Pack
- ★ Runs breakbeat-based label Plank, resident DJ at The End
- ★ Has engineered for Plink Plonk, Eye 4 Sound and Surreal
- ★ Has worked with The Shamen, DJ Sneak, Derrick Carter and Stacy Pullen
- ★ Likes daft track titles such as "I Hate Anthea Turner" and "Heidi's Knickers"

The timing and spacing is impeccable, the running order carefully planned for the smoothest possible ride. Lush, groovy, dynamic, accessible, futuristic and intoxicating – it's all of these things and a whole lot more.

It's been a long time coming, but to paraphrase the vocal on the album's parting shot, "Here we are at last, right where where we ought to be". I couldn't have put it better myself, really. <sup>9</sup>  
Dave Mothersole

## MA\$E

Harlem World  
Puff Daddy  
Recordings/Arista  
THOUGH a brazenly  
pop-shaped affair,  
Ma\$e's chart-



hogging first single, "Feel So Good", was likeable enough. Now this Puff Daddy/Notorious B.I.G. protégé (who started off guesting with Keith Sweat, Busta Rhymes and B.I.G.) no doubt wishes us to be equally charitable about his album. Sorry, no can do...

According to the press release, NYC's latest dollar obsessive proffers a "mellow" kind of rhyming – a euphemism, we discover, for "zz-ingly yawnsome". It's therefore no surprise he's persuaded a host of others to return the guest slot favour, with Lil' Kim, Jay-Z and Busta Rhymes among those requested to instill some thrills.

It's all largely to no avail, however. Stylistically similar to his hit, "24Hrs To Live" and "Wanna Hurt Ma\$e?" are tolerable, but aphorism-heavy clunkers – not least the execrable caterwauling of closing ballad "Jealous Guy" – are stultifyingly ubiquitous elsewhere. He's already got plenty of \$\$\$s, but it's doubtful he'll acquire many £££s with this. <sup>4</sup>  
Andy Crysell

## GENE FARRIS

Planet House

Force Inc

GENE Farris' second album for

Force Inc more

or less carries

straight on from where his first one, "The Fruity Green", left off. So there's disco loops a-plenty, filtered and fucked around with to buggery while the 909 hammers the 4/4s unerringly away on top. Then there's deeper synth-led excursions that still require the assistance of those jacking Chicago grooves as they head straight for the dancefloor and simply refuse to budge.

What "Planet House" lacks, perhaps, is the breadth of vision to really enthrall the home listener. Like the vast majority of house albums, its one-dimensional nature is sorely tested over 10 tracks.

Still, numbers like "Time & Space" and "Groovin' High" are undeniably dancefloor-honed and confident in their own focused craftsmanship. But play "Planet House" next to, say, the recent Spiritual Life round-up on Nuphonic, and its limitations are all too apparent. Gene Farris has the talent, what "Planet House" needs is just a touch more imagination. <sup>6</sup>  
Cal Gibson



## JAMES HARDWAY

Welcome To The

Neon Lounge

Recordings Of

Substance

JAMES Hardway,

aka Dave Harrow, wrote Billie Ray Martin's "Your Lovin' Arms", is covered in tattoos and related to Al Capone.

He's also previously worked with artists as varied as Jah Wobble, Andy Weatherall and Psychic TV... Which is all very interesting but means less than bugger all to his current incarnation as a welder of jazz and jungle.

This, his second album, mixes the Twenties with the Nineties, the cornet with the Korg, and somehow pulls it off. Jazz trumpet, a fairground organ, double bass and junglist beats cascade into the melting pot of Hardway's brain and pulse out of the speakers on "Going Downtown", while



## VARIOUS ARTISTS

MAW Records –  
The Compilation  
Volume One

MAW

KENNY and

Louie are superheroes, aren't they? Saving the day with their stream of killer remixes, taking house music to new realms and battling the forces of mediocrity, Fatman and Robin, anyone?

Two years since they launched their own MAW label, and apart from perhaps Spiritual Life, Guidance or Nuphonic, there's really no label rewriting the textbook of house and garage with quite the divine touch that this pair have. Here, then, is the compilation of some of those finest moments. Okay, it doesn't have Ruffneck's superlative "All That Jazz", but that minor quibble aside, there are so many golden moments here, it can't be long before any club worth its salt has commemorative statues of MAW at their entrance halls. We're talking shouly, sweaty, tropical, up-all-night-and-still-mad-for-it vocal tracks like Kenlou's truly awesome "What A Sensation", Ruffneck's "Everybody" and MAW's delectable "To Be In Love". And instrumental epics with the gilt-edged flourish of super-natty live workouts like Kenlou's "The Bounce" and "Moonshine", the War revisited "MAW War" and Corvino Traxx's blissfully Balearic "Primo".

There are a few bonus tracks on this too, but you're after it because of those massive moments. The ultimate spell-book from house music's master magicians. <sup>9</sup>  
Calvin Bush



"Neon" is horny horns mirror Harrow's love of New York jazz clubs.

The schizophrenic nature of the album may prove too much for hardcore junglists or jazz buffs, but for those with an open mind, this is some serious toe-tapping jazz & bass. <sup>6</sup>  
Rob Da Bank

## REQ

Frequency Jams

Skint

BRIGHTON beat merchant Req is to hip hop what Antonio Gaudi was to architecture: a modernist auteur rearranging normality according to his own rules. Or a nutter, depending on your perspective. This is often a good thing (check out his "One" EP for evidence), but with second album, "Frequency Jams", Req's wilfully abstracted hip hop makes for uneasy and largely tedious listening.

Sure, you can hear echoes of hip hop's entire gold-toothed history on tracks such as "What" and "Moiré Classic". Spectral presences of well-worn breaks and samples occasionally float into view on "Navigator 2", while "Bizarnes" (sic) actually sounds an ickie bit like – gasp! – a hip hop track, albeit one played on a stereo submerged in a bath of molasses in the basement next door.

The fundamental problem is that "Frequency Jams" is so avant-garde as to be down the stairs, out of the gate, round the corner and several miles down the road from where the "garde" (Company Flow, perhaps? Jurassic Five? Voting opens now, chums)



currently resides. Clearly, this is hip hop as art, and while few can really claim to understand art, most observers know what they like. Few, unfortunately, will like this. 5  
Kevin Braddock

## HIEROGLYPHICS

Third Eye Vision  
Hiero Imperium, USA  
BACK in the early Nineties there was this crew from the Bay Area, most of them signed to Jive, who started to make a few waves—Del Tha Funky Homosapien, Casual, The Souls of Mischief. The last group caused the biggest excitement over here, but soon it seemed like '93 Til Infinity had become '93 Til '95.

Now the Hieroglyphics crew are back, with an album on their own label. Over a succession of clever, funky pieces of music, the various members of the crew lay out their wares, both individually and as a unit. Highlights include the Hiero classic "Oakland Blackouts", the guitar-funk of "At The Helm", the old-to-the-new closing cut "Miles To The Sun" and the series of individual cameos that culminate with Del showing us just what we've been missing.

Forget about the old-timers, this could be the comeback of the decade. 9  
Will Ashon

## BYRON STINGILY

The Purist  
Manifesto/  
Nervous  
HE couldn't have been more unfortunately named if he were called Ichabod McTavish, really, could he? So fair play to Mr Stingily for overcoming such nomenclature-related hurdles to bring us two of last year's most storming pop-garage crossovers—



"Sing A Song" and "Get Up". Here was a new star from the New York firmament with a falsetto straight out of Sylvester's camp hi-NRG book, but with the added benefit of a very Nineties tenacity. So it is thoroughly disappointing, not to say something of a major cop-out, for his new single to be a straight up house version of "You Make Me Feel". There's a thin line between homage and lack of inspiration, and with that cover, Stingily crossed it with ease.

This album isn't going to do a great deal to repair the damage, either. Let's face it—14 tracks of non-stop soundalike Stingily with an overpolished dancefloor groove underneath doesn't exactly make for an earthshaking revolution. An hour in and it's all gelled together in one morass of MOR garage-lite. If it's an album of killer garage you're after, you're better off with a Graeme Park or "Trouble" Anderson mix tape. Or stick to the twelves.

Purist? More like poorest. 5  
Calvin Bush

## OFORIA

Delirious  
Dragonfly  
ISRAEL'S Oforia has caught the sound of the beach, the heat and the size of partying under the stars in the largest market for psychedelic trance in the world—Israel. However, over in shivering Blighty, this is the beautifully-produced sound of eighteen months ago, the sound of trance and Butterfly's past. Shame, really.

Each track is big, bigger than William Hague's bald patch. Basslines roar with massive synth washes and booming kicks, but the minor key transitions on the likes of "Maximiser", "Cream" and "Uplifter" simply sound



## TERRY CALLIER

Timepeace  
Talkin' Loud

THERE are so few people who truly deserve to be called "genius" these days. Now and then, someone comes along with the word "perfect" stamped all over them. Such is the case with this album from one of life's unsung heroes—Terry Callier.

Not since the late Seventies have we witnessed this humble, gentle giant from America's Windy City, Chicago, voice his opinion on life's highs and lows. Now it's arrived in all its glory and, believe me, the wait has definitely been worth it. This is a fitting testament to a man who has never been given the props or respect he so richly deserves. "Timepeace" is the musical equivalent of the phoenix rising

from the ashes, putting Callier up there with creators of past musical masterpieces like Mayfield, Gaye and Badu.

Best of all, "Timepeace" never rises above mid-ballad status, yet it still grabs at your emotions and causes a lump in the throat and a shiver down the spine. Something lacking in so much of today's mundane music. It stands head and shoulders above its contemporaries. The songs and that voice command your total attention, making you feel as if Terry's singing just for you. He is someone special.

Yes, genius is a hard word to swallow, but in this case it's more than justified. 9  
Bob Jones

TERRY CALLIER  
TIMEPEACE

hackneyed. There are two honourable exceptions. The masterful title track is more effervescent than the rest, while "Outer Conception" wins out with its perky tune and Sourmash-style riffs.

"Delirious" fails to innovate because it's stuck on old lines. All it really does is make the new, sparser British sound appear a considerably more dynamic force. 5  
Bertie Cairns

## PHILADELPHIA BLUNTZ

Philadelphia Bluntz

Autonomy

HOW to describe the Bluntz' second long-player? Starsky & Hutch go to Mars? Captain Spock's desert island discs? Not your gran's cup of tea? Whatever, just don't call it big beat, that's all. By constructing a sound from the ashes of hardcore rave,

they've bypassed the subsequent chemical rock Hiroshima in favour of digging just that little bit deeper for their beats.

The lovechild of Rennie Pilgrem and ex-member of jazz combo Heavy Shift, William South, the duo's mission statement is to take the ever-mutating breakbeat culture down roads it's never visited before. And, to a greater extent, they succeed. Check the reflective Oriental moods and Moogs of "Blue", the glam vocal style of "Sister Sister" and R2D2's experiment with kitchen utensils on "Stir Fry" for proof of the Bluntz' breadth of range. The only danger is that such eclecticism sometimes means they spread themselves a little too thin.

Even so, they'll be hacking their way into a sound system near you. 7  
Rachel Newsome

## COMMANDERTOM

Eyes  
Noom

TO paraphrase the once-great David Bowie's "Space Oddity", this debut album from Noom label guru Commander Tom is all about "techno ignitions and engine on... Full fucking throttle". "Eyes", you see, is a 10-track

capsule of relentlessly Teutonic techno. At its best, it's dark, nasty, acid-laden, linear, mind-shafting drug music from some post-industrial East Berlin sewer with a backroom for dwarfs and leather-clad swingers. At its worst, it's BBE for Germans with a penchant for camp synth-lines and epic melodies. A smash all round, then, whichever way you look at it.

Tom's classic "Are Am Eye" provides the initial kick up the arse. Released originally aeons ago, it boasts the sort of sparse hoover breakdowns which leave the floor utterly disorientated while thirsting slavishly for the inevitable acid stomp-athon. "Eye Bee M" uses an almost identical approach with a fast vocal sample that teeters on the brink of self-parody before collapsing into "Kiss Myself". If you like your teeth to vibrate to kick drums while waiting to be gang-banged by 909s, this one's for you.

As an album, it does peak a little early. Well, we've all done that. I hear you say, but perhaps not in the spectacularly choppy and terrifically satisfying

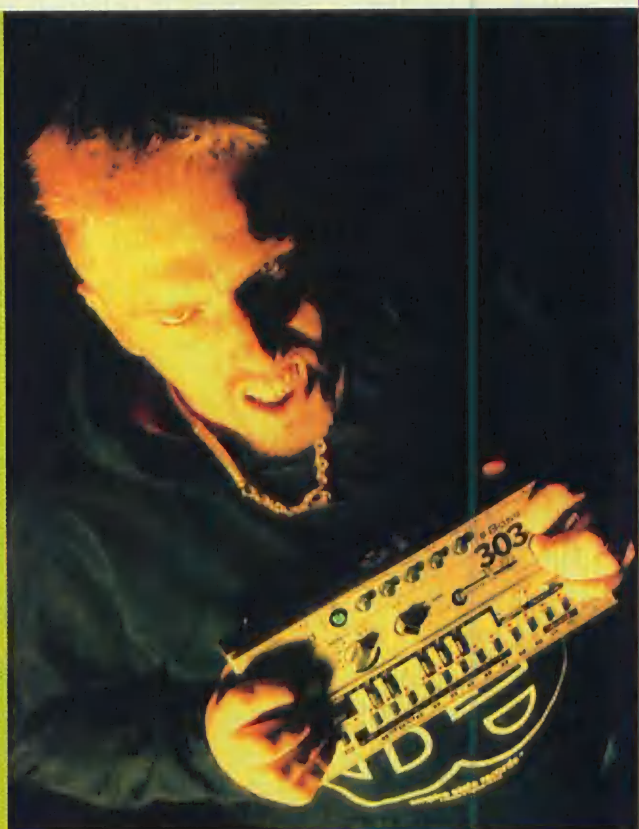
fashion which is "F Bee Eye".

More's the pity then that "F Bee Eye" is forced to swim around in the comparatively shallow waters of the epic snore of "Full Noom", the ponderous 100bpm "Round My Brain" and the "Fighters Megamix", a slice of predictable Eastern nonsense. Probably a tad harsh on reflection. Old "Peeping Tom" has produced an album you should definitely buy. If it's Euro-techno with emotion and the odd camp edge you want, then the "Eyes" most definitely have it. 7  
Dave Fowler

## FACTS ME!

Five things you should know about Commander Tom

- \* He's head of A&R at Germany's legendary Noom label
- \* He takes his name from Bowie's 1969 classic "Space Oddity"
- \* He DJs around the world, though strangely hardly ever in Britain
- \* He often produces secretly using obscure pseudonyms
- \* There's a full feature on him on page 38



# ALBUMS





# ALBUMS

## BLACK JAZZ CHRONICLES

Future Ju-Ju

Nuphonic

AFTER "The Fast Show"'s uncannily accurate deflation of so much of the chin-stroking pontification that jazz engenders, can anyone take it seriously at all? Who the hell wants to be jazz, even in its most futuristic format, if people are going to go around proclaiming your music "mmmm... nice" or "great... REALLY great"? Or even, most worryingly, "Wonderbar!" It's no surprise therefore if you're approaching this, Ashley Beedle's first solo album, with some trepidation. Okay, he's proved himself one dam funky Ballistic Brother and the Black Science Orchestra project splendidly invoke the authentic disco spirit while reinventing it for the post-acid house Nineties. But "Black Jazz Chronicles"? It's going to be one of those impenetrable, atonal, discordant kind of abstract messes isn't it? It's a clique thing, isn't it, and if you haven't spent 20 years poring over every last note of Miles and Sun and Art et al, you're name's not down and you ain't coming in, no?

Thankfully not. In fact, "Future Ju-Ju" is quite possibly the finest thing Beedle's ever put his name to, and that's saying something. It's plenty stoked on history and black roots and Seventies invocations, of course, but never to the exclusion of the newest acolytes of dance music. What it takes from "jazz" is an awesome air of ancient tribal rhythms, of African drum suites, of voodoo rituals played out for the new techno era. It starts and finishes with the sweetest of solo piano fanfares, but what lies between those tracks is an album that transports you from midnight in Marrakesh to dawn over the Kalahari.

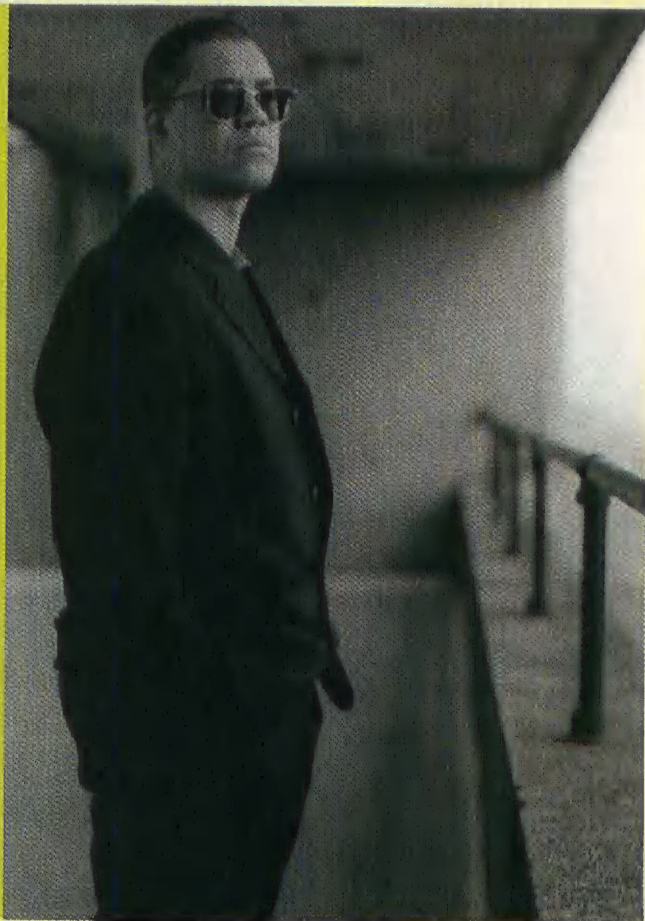
Space prevents a track-by-track exploration. Suffice to say that "Future

Ju-Ju" lies somewhere between Kirk Degiorgio's Mo Wax album and the hypnotic chants of Fela Kuti, between the electronic funk of Carl Craig and the deeply mystical paeans to outer space of Sun Ra. It's not a difficult trip, but one that reveals more hidden layers with every listen. Afrocentric, eccentric and dazzlingly eclectic, "Future Ju-Ju" performs pirouettes on the gateway from the Seventies to the the next millennium. **9** Calvin Bush

## FACTS ME!!

Five things you should know about Black Jazz Chronicles

- ★ It's Ashley Beedle's solo project, with help from Marden Hill's Chris Bemand
- ★ It's co-produced by James Brown. But not THAT James Brown
- ★ BJC have released two EPs so far on Nuphonic
- ★ BJC are currently remixing a track by Fela Kuti's former drummer
- ★ Influences range from Juan Atkins to John Coltrane



Released February 16 1998

Featuring 9 exclusive new tracks from:  
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Tristan and Man Made Man,  
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Astral Projection, Dancing Galaxy - Vital Album of the Month.  
"One of the year's finest albums, featuring eight totally original,  
up to the instant psychedelic cuts... mindblowing 10/10"  
Dave Fowler, Muzic magazine

Forthcoming releases on Transient  
March 1998 - Cosmosis  
April 1998 - Slide

TRANSIENT SIX THEORY OF EVOLUTION







## BUCKFUNK 3000

First Class Ticket  
To Telos  
Language  
PACKING the  
appropriate

luggage before embarking your travels is always the key to making the most of your stay. So anyone considering joining Si Begg and his masterful Buckfunk 3000 project on their trip to wherever Telos may be should consider the following things for a pleasant and comfortable ride.

Check one: a stereo head-set to pick up all those frequencies from George Clinton to Afrika Bambaataa that are woven into his abstract sound (see "Fried Funk & Microchips" and "Planet Shock Future Rock").

Check two: a crash helmet, to avoid head-on collisions with those out-of-control 303s on "Panic Button" and "FunkBwithU".

Check three: a fresh change of clothing. You're going to work up quite a sweat. And finally, don't forget your therapist. You might need help reverting to normal functions after your Buckfunk 3000 experience is over.

From the mastermind behind Mosquito (with Cristian Vogel), Bigfoot, Cabbage Boy and avant-garde label "Noodles", ignore this at your peril. **8** Rachel Newsome

## SONARTRIBE

Signals

Millennium

THE start of the

year is as

notoriously crap

for decent album

releases as Scarborough FC are at

scoring goals. Which is perhaps what

tempted Millennium to unleash

Sonartribe's brand of hard-stepping

jungle onto us now.

The biggest problem is, as Goldie



recently proved, it's nigh on impossible to construct a drum & bass album that satisfies all your unreachable parts. Joe Punter may groove to the Rider on the dancefloor, but get him home with his feet up, a nice cuppa and the last album he wants bangin' on is this. Yes, the dark techno jump-up of "Heat Sensor" will keep the dancefloor smiling while the intelligent booms of "The Mariner" keep the ship afloat, but sling in another eight tracks of bog-standard beats and the old eyelids start to sink.

So, if it's value for money you want you'll get each track for a discount £1.62. Personally I'd rather be £12.99 in the black. Signals, but the wrong ones. **4** Rob Da Bank

## EUPHONIC

Euphonic

Different Drummer

EUPHONIC are clever fuckers. By

placing their faith in bass, they

repeatedly pull off the canny trick of sounding ethereal and spacey but also dirty, earthy and urgent. This is the sound of some mad cosmic skunk party but also of Spraycan Central, an aerosol attack of mustard jazz, cool breaks and East End attitude. No surprise that they're on Different Drummer, home to Brom sample kings Rockers Hi Fi.

They map out widescreen vistas of sound around skankin', rollin' and jump-up basslines. The sci-fi spy licks of "Stakeout" and the rapid-fire jungle tricks of "The Way Of The Exploding Fist" hold the attention like the best Tarantino flick. The steel guitar blues of "Cattleprod" should be the soundtrack to some sprawling, psychedelic, drug binge road movie starring Iggy Pop high on crack. Set on Mars.

Breakbeat heads, groove merchants and anyone else with an ounce of funk in their body will dig this big style. **8** Kieran Wyatt

## SOUND PATROL

And there's more. Reviews by Kieran Wyatt and Calvin Bush

### LABISIFFRE

Remember My Song

Mr Bongo

A RARE groove reissue with a higher strike-rate than most rare groove albums. So instead of just one cool track surrounded by filler, here, it's two—the truly blow-me-down "I Got The" (as sampled by Wu-Tang) and the Gilles Peterson fave "The Vulture". The rest is as bland as a sawdust sandwich. **5** (CB)

### DARK NIGHT TRIPPERS

Late Night Rituals

Sure Shot

DEEP Freeze Productions present more late night rituals, namely nine funky-as-fuck excursions into soulful house. Always underground but never anal, this is the sort of stuff you get when dancing to DIY in a muddy field at 4am. In other words, the sort of life-

affirming floppy disco madness we could all do with a lot more of. **8** (KW)

### KHAO

Crazed, Diseased and Barmy

K7

This is intense stuff, all gothic chords, fierce wailing divas and basslines so distorted they sound like Beelzebub after a rather nasty curry. But what do you expect if one geezer worked with the Refuge Kru and another with Einsturzende Neubauten and Joy Division? Crazed? Diseased? Barmy? Too damn right. **7** (KW)

### PEE GONZALEZ

Whuz The P?

Sub Rosa

APPARENTLY Mr Gonzalez is a "Belgian hip hop activist", o at least that's what the press release says. Hmmm. Therefore there's some rapping in French (and in Spanish, but I really couldn't be too sure), blunted beats that make Portishead sound like speed freaks and off-duty sampling, scratching and general hip-hoppery designed to keep the whole thing "real". Clearly, this album is one for the connoisseur. **6** (KW)

### MAGICK A

Lemon, SAAB 96 And A

Book

April, Denmark

PITCHED somewhere between the bedroom and the dancefloor (the bus-stop maybe?), "Lemon" is a curiously infuriating attempt at drum & bass. These crazy Norwegians squeeze in all manner of extra beats, synths and squiggly bits when often just a simple break and banging bassline would do the trick. And as for track titles like "Biceps Hangover" and "The Most Evil Pig In The Universe"... **6** (KW)

# ALBUMS

## FREQUENCY JAMS



the second album from req

out on 23rd february  
available on cd & vinyl

website: <http://www.skint.net>  
distributed by 3mv / pinnacle 0171 378 8866

skint



# COMPILATIONS



## \* COMPILATION OF THE MONTH 1

### TERRY FRANCIS PRESENTS ARCHITECTURE

Pagan

LIKE all the best ideas, the strength of "Architecture" lies in its simplicity. Put bluntly, Muzik's "Best New DJ" of last year segues together a collection of tracks designed to appeal to those who appreciate their house music most when it comes to any of the following prefixes: deep, tech and most definitely proper. For the first time, a wider audience than the regular nutters at his Wiggle nights gets to hear the way Francis runs things in the mix.

The programming of the album is bang on the money. A top notch cast list includes Chris Nazuka's awesome "Web Of Deceit", licensed from the cool Canadian Fairpark label, sublime vocal pressure comes courtesy of Charles Webster's "Better Day" and Blaze's "Lovely Day", while the ever-consistent Aubrey gets tough with the rolling rhythms of "Marathon" (packed, presumably, with chocolate and peanuts...)

With such a knowledgeable and assured track selection, the big lad can't really go wrong. His mixes favour the short-but-precise route over any Derrick Carter-esque



pyrotechnics, but if you know your house then you'll also recognise the importance of "Architecture". A whole heap of chunky, funk fun for all the family, then. 9 (CG)

### ELASTIC 21-3

**WHAT'S IT ALL ABOUT?** A label better known for pounding trippy trance journeys into a funkier, mellower electronic universe boasting big beats, breakbeats and ambience.

**WHAT'S ON IT?** Bentley Rhythm Ace's superlative "Space Hopper (Acid Daze Remix)" provides the biggest departure for the label and the cut of the album, while Banco De Gaia's "Drippy (Double Dipped Remix)" is not far behind. Digitalis' "Pan" and "Waving Not Drowning" and Germinating Seeds Of Doda's "Upside Din" make up the other choice tracks.

**ANY COP THEN?** Indeed. By encouraging their own artists to develop new sounds and cleverly borrowing from outside the stable, 21-3 have served up a suitably fresh and totally exclusive mix. Check. 8 (DF)

### THE HOUSE CLUB ORIGINAL Ripe

**WHAT'S IT ALL ABOUT?** Good question. No theme here, just a collection of non-exclusive house and garage grooves.

**WHAT'S ON IT?** Roy Ayers' funk-laden classic "Everybody Loves The Sunshine", Bliss's "Corn Circle" (remixed by Tony De Vit), Mr Blank's remix of hoary Scot-rockers Big Country, Afterlife's "A Way" and Rockers Revenge's "Walking On Sunshine" are just some of the tracks on offer, demonstrating just how wildly varied this album is.

**ANY COP THEN?** Either eclectic or plain confused, depending on your view. Think of it as a high quality compilation tape your mate might lend you. 6 (DF)

### LESSONS FROM THE UNDERGROUND - HARD HOUSE ANTHEMS

Tilt

**WHAT'S IT ALL ABOUT?** Club classics from the last few years, including some unreleased (in the UK) and others murderously hard to get hold of.

**WHAT'S ON IT?** Keith Mac Project's "De Dah Dah" from 1993, 88.3 Allstars "Devotion" from 1994, 99th Floor Elevators' "Hooked" from 1995 and other gems scattered in the mists of time like NCA's "Chasin'", Bootleg Boyz "Casa George" and Express' "Fading".



**ANY COP THEN?** Although not necessarily "hard house" or even "underground", there are four exclusive cuts, the album flows well, and the mixes selected (from Healy, De Vit, Red Jerry and Klubbheads) make this a pumpin' package. 7 (DF)

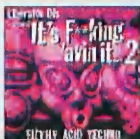
### IT'S FUCKIN' AVIN' IT 2

TEC

**WHAT'S IT ALL ABOUT?** Having it dangerously large in a free party to filthy acid techno as selected by the Liberator DJs.

**WHAT'S ON IT THEN?** Lots and lots of 303s and 909s. There are cuts from labels like Routemaster, Cluster, Eukatech and Hazchem. Even more to the point, you'll find Rowland The Bastard's "Your Mother Wouldn't Like It", Shredder's "Face lift", A&E Department's "Experiment 4" and Kektex' "Inner City Junkies".

**ANY COP THEN?** Abso-fucking-lutely. This is the sound of the urban underground in 1998. 9 (DF)



### THE CHILLOUT ROOM

Telstar

**WHAT'S IT ALL ABOUT?** The teeny-bopper compilation label provide a 34-track history of everything chilled reaching as far back as the Seventies.

**WHAT'S ON IT?** The chill out bliss par excellence of The Orb's "Little Fluffy Clouds" lies down next to the spicy sitar groove of "Mathar" by The Dave Pike Set. The Beloved's "The Sun Rising" and LTJ Bukem's intelligent, drifting "Horizons".

**ANY COP THEN?** With 150 minutes from Pat Metheny and Lalo Schiffrin through to the contemporary meditations of Portishead and Primal Scream, you'll be hard pressed not to settle into a deep, weed-induced coma. Warning: you may have a lot of these already. 7 (RDB)



### FUTURE SOUND OF PARIS VOLUME 2

London/ffrr

**WHAT'S IT ALL ABOUT?** The follow-up to the excellent "FSOP" once more tries to capture the future hits of Paris before us hacks pounce on them and call it the nu croissant sound.

### WHAT'S ON IT?

Old-timer Dimitri gives us a glimpse of his horn on "Dim's Jazz" and La Chatte Rouge's lo-fi "Affaires A Faire" nestles up to new kid on the block Navis and his techno-funk "Back". Motorbass rock with the retro beat of "1980".

**ANY COP THEN?** The subtitle reads "The City Returns". How can Paris possibly return when it refuses to go away and continues to pipe out the finest jazzy grooves around? 8 (RDB)



### STATE OF THE NU ART II

Blue Planet

**WHAT'S IT ALL ABOUT?** 26 exclusive tracks from the roster of one of the UK's most consistently unusual and downright odd-bod labels.

**WHAT'S ON IT?** Not so much home on the range as home on the strange, this is where hip hop, drum & bass and abstract electronica get a frontal lobotomy, are incarcerated in an institute and make like mad cuckoos. The best are the hip-hop/lo-tech interfaces from The Next Wavelength and Blackbean Sauce, plus the grating, slanted trip hop of the Cologne crew (Air Liquide, Jammin' Unit, Dr Walker). Others include Plug, Mike Paradinas, Bedouin Ascent and Mung. **ANY COP THEN?** Three cheers for Blue Planet's uncompromising determination to push back the boundaries, but if you can get through this without resorting to Nurofen, you're a bigger mentalist than most. 6 (CB)



### PROGRESSION SESSIONS

Good Looking

**WHAT'S IT ALL ABOUT?** A low-key mix album from the Bukem camp mixed by LTJ himself.

**WHAT'S ON IT?** Eleven tracks, all from Good Looking and affiliates. The five from Cedar, KMC, Big Bud, Seba and Bio-Wire are new and exclusive and might never make it past dub-plate stage. There's also Bukem's new single, "Orchestral Jam" and past releases from Seba, Artemis, PHD & Conrad and Intense.

**ANY COP THEN?** No major change in direction over at GLR as dreams.



melodies and general soft-focus drum & bass continues to rule the roost. Still, Bukem's mixing is as sharp as ever and Conrad's MCing continues to thrill as only he can. 7 (CB)

### HOODLUM - ORIGINAL SOUNDTRACK

Loud/United Artists

**WHAT'S IT ALL ABOUT?** Take a film starring Tim Roth and Larry Fishburne as Thirties gangsters, then compile an imaginary soundtrack inspired by it. Or, to put it another way, throw any old shit together and see if you can sell it as a tie-in.

**WHAT'S ON IT?** The highlight is without doubt Ol' Dirty Bastard doing a heavily updated version of Cab Calloway's "Minnie The Moocher". Utterly ridiculous. Mobb Deep hook up with Rakim to reasonable effect and Davina and Raekwon manage to combine a little soul and hip hop. Adriana Evans offers a genuine slice of jazz, but the back end of the album dribbles out with a load of previously-released tracks from nu classic soul albums.

**ANY COP THEN?** A gimmick. And not a very good one at that. Stick to the 12-inch of Ol' Dirty Bastard. 4 (WA)

### SAUNA CONNECTIONS

Sauna, Finland

**WHAT'S IT ALL ABOUT?** Another bonkers Finnish label, this one based around a club that happens in a steamy sauna.

**WHAT'S ON IT?** Loads of people you've never heard of like New Composers, Morris Brown, Koneveljet, Corporate 09 and Nemetin. But the quality of the music is universally top notch, with the Eno collaborators, the excellent New Composers coming over all Dimitri From Helsinki. From house to electro, it's all here, in a weird Finnish style.

**ANY COP THEN?** Undoubtedly. Great packaging, top offbeat tunes and a concept that takes some beating. Search out at all costs. 9 (CB)



### CLASSIC R&B - DEFINITIVE R&B VOLUME 1

Mastercuts

**WHAT'S IT ALL ABOUT?** The first of Mastercuts' "Definitive R&B" series. Unfortunately "classic" in this case means nothing over five years old.

**WHAT'S ON IT?** A strange mixture, actually. There's Teddy Prendergrass' "Believe In Love", Toni Braxton's "You're Making Me High", D'Angelo's "Me & Those Dreamin' Eyes Of Mine", not to mention a bit of Jodeci, Mary J Blige, Faith and Tony, Toni, Tone. **ANY COP THEN?** Yes and no. If you're the sort who never got round to taping your fave r&b cuts, this will save you the trouble. But for those who take the word "classic" seriously, be warned this is a Stevie Wonder, Marvin Gaye and Maxwell free zone. 5 (JS)

### SHAKE THE NATIONS

Wordsound, USA

**WHAT'S IT ALL ABOUT?** A double-CD celebration of the first three years of the Crooklyn dubnasty brainchild of part-time hip hop scribe Skiz Fernando.

**WHAT'S ON IT?** Loads of dense, dubbed-up, plain silly hippity hoppity nonsense with odd junglist flourishes. The first CD is all original Wordsound artists like Dr Israel, Dubadelic, OHM and Spice, whose opening track "Chicken Walk 97" is the highlight. CD





# COMPILATIONS

2 introduced a few more familiar names (DJ Vadim, Bill Laswell) on remix duties but manages to keep the music sounding obscure.

**ANY COP THEN?** It won't be to everyone's taste, but if you fancy staying in and getting mashed while sniggering and twitching around the room, this could be the one for you. **7 (WA)**

## NO CATEGORIES

Ubiquity, USA

**WHAT'S IT ALL ABOUT?** The San Franciscan post-acid jazz label shows just how eclectic it is with a selection of its releases, many remixed.

**WHAT'S ON IT?** Everything. Well, okay, not everything, but a whole heap of styles from Kool Keith (courtesy of The Automator) to Pucho (of Latin Soul Brothers fame). In between, there's the New York neo-junglism of Wally & Swingsett, technoid neatness, Latino house, Dave Pike's bop, some remixes from Mr Scruff and more.

**ANY COP THEN?** It gets a little bit chin-strokey at times, but overall generates a pleasant vibe, occasionally verging on the amazing. **7 (WA)**

## SPIRITUAL CLEANSING

Clean Up

**WHAT'S IT ALL ABOUT?** Inaugural get-together of Clean Up, the label

of know-all jazz DJ Kevin Beadle **WHAT'S ON IT?** Highs and lows, in roughly equal measure, with an emphasis on vocal trip hop doodlings. There's breakbeat heaven with Essen's dub-u-like "Beautiful", the wailing Middle Easternisms of Hunch's "Template" and Control Freaks "Very Serious Smoking" but then there's the liresome trip-hop platitudes of Balagan's "Something's Going Wrong", and various other exercises in the nondescript from Outcast and Koop.

**ANY COP THEN?** Proving that there is life for the label beyond their "Spin Spin Sugar" hit, Clean Up continues at a pedestrian gait, seemingly unable to decide whether to join the party or not. Shucks. **6 (KB)**

## KEB DARGE'S LEGENDARY DEEP FUNK VOLUME 2

Barely Breaking Even

**WHAT'S IT ALL ABOUT?** Talc-tossing, Lucozade-

swigging retro obscurantism from the greatest and most slavish record collector in the history of Caledonia, Keb Darge.

**WHAT'S ON IT?** 20 cuts of Sixties black American music, usually known as (oh the heresy!) "6T's Soul" or simply "funk", cleverly repackaged as "deep Funk", with a gross train-spotting stock market value of £45,746,883. Probably. To complete this picture, head instantly for The Fabulous Mark III's "Psycho Pt 1" (funky), Leon Garden's "Natural" (er, really funky) and Ramsey & Co's "Love Call" (really f—ing funky).

**ANY COP THEN?** For Darge's bloody-minded enthusiasm for awesomely rare 7-inch nuggets, "Deep Funk 2" scores high. Another excellent collection of lo-fi funk oddities. **8 (KB)**

## BRASSIC BEATS 3

Skint

**WHAT'S IT ALL ABOUT?** Eh? Oh,

alright then.

There's this thing called big beat which was invented by a label called Skint who come from a place called Brighton, and it's sort of like hip hop and house put together and it's dead funky, like.

**WHAT'S ON IT?** Beats and, rather obviously, big ones, such as Midfield General's hefty "Devil In Sports Casual", Fatboys Slim's "Everybody Loves A Filter" and Environmental Science's "Dat Gunslinger". Also, check any of no less than eight CD exclusives, particularly Bentley's goonish "On Her Majesty's Secret Whistle", Space Raiders's psychtastic "Cutters' Choice" and the marvellous Dr Bone's "I Came Here To Get Ripped".

**ANY COP THEN?** Does the Pop shit in the woods? Let's face it—until someone does away with Damian Harris, Skint is the face of big beat for now. **8 (KB)**

## ORGANIC TECHNOLOGII Botchit & Scarper

**WHAT'S IT ALL ABOUT?** Raw

Deal-headed mixed bag from the East London breakbeat sister label of Emotif and SOUR

**WHAT'S ON IT?** All manner of swinging electronic funk, so the CD's strapline contends. The alien disco dialogue of Freq Nasty's "Boomin' Back Atcha" opens the running early, but Tonic's valium-headed "Trip To Genetics" storms through as a fave. Ignore bantam-weight drum & bass cuts from Bench and Juicehead, but don't skimp on Jamie Todd's dinky electronica excursion "The Ho' Loop" and both Raw Deal tracks.

**ANY COP THEN?** Solid stuff with a dusting of minor classics, but weighed down with formulaic fillers, unfortunately. **6 (KB)**

## DOPE ON PLASTIC 5

React

**WHAT'S IT ALL ABOUT?** Heap big

peace-pipe

smoking

experience convened by paleface Bristol breakbeat expert John Stapleton.

**WHAT'S ON IT?** Possibly the best "Dope" selection to date, with Mr Dan's impossibly hip "Strange Skies" floorslayer, continuing to rock with Cyclops 4000's superlative "Macroscopic" hip hop joint before coursing through the Freestylers' skanking "B-Boy Stance", Wide Receiver's "Magic Sponge" and mucho cool bits from Ronin, 45 King and loads of others.

**ANY COP THEN?** Very much so. Dismissing the tedious big beat/not big beat squabble, the "Dope" series continues to rock like few others. It's a must, wigwam dwellers! **8 (KB)**

## ATLAS - EARTHED

Jumpin' & Pumpin'

**WHAT'S IT ALL ABOUT?** London's

premier eclectic record shop Atlas pick ten class tunes of downbeat history to show how on the ball they are.

**WHAT'S ON IT THEN?** Some absolute killers, including Plaid's 1991 masterpiece, "Scoobs In Columbia", Edge Of Motion's breakbeat slayer "Don't Judge The Silence", Rainer's sublime "Nod To H2O (Grid Remix)" and Ken Ishii in superb electro-funk mood. Plus other winners from Bushflange, The Charismatics and Russ Gabriel's Fusion project.

**ANY COP THEN?** Darn right. A spot-on collection of obscure tracks from the vaults which all still sound more crucial than a case of ice cold Red Stripe. **9 (CB)**

## UPTEMPO - THE SOUND OF SPEED GARAGE

Death Becomes Me

**WHAT'S IT ALL ABOUT?** Scott

Garcia, he of ruff 'n' rude "It's A London Thing" fame, selects the freshest and most obscure new dub plates, white labels and tes press tracks from the speed garage underground. And mixes them up, of course.

**WHAT'S ON IT?** Stacks of upfront, upbeat, kick-ass pirate garage. An impressive nine exclusives including

cuts from Norris "Da Boss" Windross, Timmi Magic, DJ Power and Baffled. KMA's "Cape Fear" also makes a rare compilation appearance.

**ANY COP THEN?** "Uptempo" wisely excludes the obvious stuff like RIP and Gant to opt instead for new sounds, new tracks and next generation producers. Brilliant tunes by London Vybes and Lost Project amongst others set this collection apart. **9 (BC)**

## JUMPIN' 2

Harmless

**WHAT'S IT ALL ABOUT?** Disco

archivist Dave Lee

unearths another

collection of

dazzling Seventies stuff, much of

which you'll recognise as samples

and cover versions in today's disco-

house world.

**WHAT'S ON IT?** Original versions of top pop hits like Inner Life's "Moments Of My Life" (as covered by Bobby D'Ambrosio), Norma Jean's "Saturday" (as covered by East 57th Street), Roy Ayers' "Sweet Tears" (on the Nu Yorican Soul album), Dexter Wansel's "Life On Mars" (see "Earth People" by Men From Mars) and Harvey Mason's "Grooving You" (see Gusto's "Disco Revenge").

**ANY COP THEN?** Not quite as sonically eccentric as the first volume, this has more of a pop angle. But if it gets commercial house bods into the maximalist glories of the disco era, it's no bad thing. **8 (BC)**

## INSIDE OUT

Hardleaders

**WHAT'S IT ALL ABOUT?** The

sleevenotes

contend that this is

a "drum & bass

symphony", but it's basically the sort of

forbidding, technoid hardstep sound

that Grooverider favours.

**WHAT'S ON IT?** Hardleaders

mainstays like Decoder and Regulate

roll out their usual cold metal,

industrial wasteland sounds. There's

powerfully bleak offerings from Jay

Rolla, Venom and Basic Influence. But

it's the haunting vocal tracks from

Serve Chilled and Stark that stand out.

**ANY COP THEN?** If you really like the

sound of machines malfunctioning

and dishwashers being thrown into

vats of lava, this is for you. But don't

expect any great innovations or

deviations from the techstep

blueprint. **7 (BC)**

## AGENDA 23

New Electronica/

Evo Lute

**WHAT'S IT ALL ABOUT?** The

infamous Dutch

techno label

commission their roster for a series of

melancholy and emotionally-charged

movements in electronica, ranging

from the beatless and woozy

diversions to atmospheric dancefloor

hard hitters.

**WHAT'S ON IT?** They're all exclusives,

with contributions from David Caron,

Terrace and Wladimir M. East Island

field two soft, drifting and vaguely sad

ambient meditations, Wladimir M

foregrounds a cool, robotic

monologue, while Caron rolls along on

some deceptive, floor-shifting,

syncopated breaks.

**ANY COP THEN?** There's some truly

rapturous tracks here, but ultimately it

is the gentle evocative soundscaping

that keeps this collection relevant and

covetable. **8 (BC)**

## \* COMPILATION OF THE MONTH 2

### THROUGH THE SKIES - FAZE ACTION

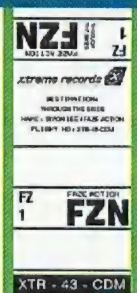
X-Treme

SIMON LEE not only creates some of the downright funkier mirrorball grooves as Faze Action, but proves here that he's pretty nifty on the wheels of steel to boot.

Following in the footsteps of X-Treme's last two compilers Patrick Farge and Paul "Trouble" Anderson, Simon's musical pedigree could win Crufts hands down and his record box remains the envy of many green pretenders. But there's nothing show-off about this, his first mix album.

Lamont Johnson's filmic "Calypso After Nine" is just the cocktail umbrella in a right fruity mix of soulful, deep and sometimes jazzy juice. Ray Mang's "Love Dancing" funk, effortlessly blended between the Idjut Boys' percussive retouch of Plus's "Triple Journey" and a beaty mix of skunk-rockers Campag Velocet shows how cheerful, disco-led house could well take over dancefloors in 1998.

In fact, without bending over and taking it where the sun don't shine, it's difficult to praise the choice of tracks and mix quality any more. That includes the ultra rare instrumental mix of "Only The Strong Survive" by Frankie Knuckles and the Human Arts jazz-house of "Big Sur Highway". Which just leaves it to those Masters At Work (in Kenlou guise) to whisk us right off our disco-dancing legs and sweep us "Thru The Skies". Essential. **9 (RDB)**





# SINGLES



## \* GUEST REVIEWER HOWIE B

ON the face of it, HOWIE B must be the hardest working man in showbiz. He's knocked out a couple of genre-bending long-players, "Music For Babies" and "Turn The Dark Off". He's produced U2 albums. He's worked with such luminaries as Soul II Soul, Tricky, Brian Eno, Major Force and Mo'Wax, a group of people so incredibly hip and talented we'll even forgive him that Siouxsie & The Banshees single. As a DJ, he's played in enormodomes and scared the shit out of middle America as resident turntable terrorist for U2's "PopMart" tour. And in between saying "wicked" every two seconds, there's the small matter of him dating Icelandic chanteuse (and tabloid favourite) Björk. Anyhow, he's been in the studio for the past 24 hours, burning the candle at both ends, reconstituting the wax and licking his own wick. Probably. But before he turns the dark back on and gets some shut-eye, we've gatecrashed his swanky central London hideaway with this month's superior slabs of wax in tow. Howie B—do the bright thing.

### ROB DOUGAN

Furious Angels

Cheeky

CURRENTLY a huge choon on both radio and dancefloors, "Furious Angels" updates Dougan's genre-bending "Clubbed To Death", a mesmeric slice of cinematic trip hop he recorded as Rob D for Mo'Wax in 1995. There's an obligatory Rollo mix plus a sparse 'n' funky take by Skint's Midfield General, but head straight for the original for the real deal in moody dancefloor dynamics. **7** (KW)

Howie: "It sounds like 'Gangster's Paradise'! I thought the original mix was wicked. It's a stonker. The pace of it is just right and the arrangement is good too, especially how it waits a long time before the vocal is dropped in. The last 16 bars of the Midfield General mix are excellent—I'd use that wee groove in a set." **8**

### AIR

Sexy Boy

Source, France

WHAT is there left to say about Air? After blowing us all away with their stunning debut opus of pre-millennial easy listening, "Moon Safari", the Paris duo keep up the pressure with another fine slice of atmospheric mustard jazz. Etienne De Crecy smooths out the edges on the deepo tip while Cassius's version cuts it in an electro style. Impressively, both takes retain the spirit of the original, proving that a good song will always shine through. **8** (KW)

Howie: "Aaargh! Non! The Etienne De Crecy mix should have Phil Collins singing over the top! The whole record is just a mistake really. I love what's happening in France, there's some magical things going on around Marseilles and I've got strong connections there. But then it can go terribly wrong, like on this. I don't think I could ever listen to it again. Phil would be magic, though. Phil and I go way back (*Yeah, right—Ed*)."

### ADAM F

Music In My Mind

F-Jams

A SURPRISINGLY lacklustre effort from Mr F, one that contains neither the hooks of his previous outings nor the jazzmatronic urgency demanded by today's drum & bass dancefloors. Even a DJ Krust remix take fails to help proceedings and it's only a couple of pulsing cosmic dubs from Deep Dish which really salvage any respect. Disappointing. **4** (KW)

Howie: "Deep Dish really know their stuff. Their mix is just really positive and it's quite simple. I'd carry it in my record box. It's just a good carnival record and the rhythms are great. The original sounds much better at 33. I drop a

fair bit of drum & bass into my sets but I won't be using this. Maybe it's better heard out in clubs." **8** (for the Deep Dish mixes) **4** (for the original)

### TALLA VSTAUCHER

Together

Suck Me Plasma, Germany

SO it may sound dated, it may remind me of some of my maddest nights ever at The Dorian Gray with Mark Spoon, but when a German trance record is done properly there is little like it. Officially named as the "Technoclub Anthem", the mighty Talla and Taucher have created an epic of BBE proportions with those laser noises making it a staple part of Paul Oakenfold's sacred box. **7** (BT)

Howie: "It just sounds like it's coming out of a machine, really. I suppose I can't diss that fact but it still sounds flat. You know when you walk into a park and there are all these paths and you walk down the wrong one? Well, that's what I've done here. There was a Scottish band called Middle Of The Road. It reminds me of them. Not for me. I can't even mark it, it's just not my thing. You mark it." **4**

### MORGAN GEIST

Pushed EP

Multiplex, Denmark

TECHNO continues to fight its way back into the forefront of club culture and, with records like this from Morgan Geist spearheading the attack, its no wonder so many are once again being turned on. The main cut is a delicious Detroit groove which unwinds into one of the most heartfelt pieces of electronica the Muzik office has heard in ages, and it should be enough to make all of you get inspired once again. This is sure to become an all-time classic. **10** (BT)

Howie: "The Mark Broom mix of 'Pushed' is wicked, there's some real essence to it, something I can relate to. It's got a really warm feel and there's a beautiful musical progression in it. Gorgeous. The original is wicked disco although 'Room 120-4' is a bit bleepy." **8**

### BENJI CANDELARIO PRESENTS THE NEW HIPPIE MOVEMENT

The Rhythm

Maxi, USA

GREAT to see Benji back in the limelight, after years of average garage productions. A funky groove with a cunning guitar lick, this is the kind of song which rips up Paul "Trouble" Anderson's Loft club every Wednesday night and, with the Miami conference just around the corner, this sleeping giant could explode by the time summer hits. **8** (BT)



Howie: "I would definitely drop the vocal mix in a set—at the right point it would be magic. A crowd could really go off on that. I like the fact people are still making music like this. It's just some singer really letting off. Whenever I'm in NY I'll check out the garage clubs. It's definitely club music." **8**

## DAVID DURIEZ

The Warm-Up

Filth

THE cheeky "Sneaker's Trax" with its "feels so good" vocal loop is as filthy a piece of vinyl as you could ask for. Frenchman Duriez layers his warm, European techno sound over a more jacking New York/Chicago rhythm. Set up by Birmingham's House Of God resident Terry Donovan and ex-Fat Cat Richard Thomas, Filth's debut comes over like DJ Pierre with a croissant stuffed where the sun don't shine. Dirty. **7** (RDB)

Every single producer seems to rediscover the pitch bend every few months or so. 'Southern Soul' really moves about musically, it's not just one dull beat all the way through. It sounds great on 33 too. We're having a great speed adventure today!" **9**

## WUBBLE-U

Petal

Indolent

THE funkier gang since Kid Creole hung up his coconuts, Wubble-U are sure to succeed with this irreverent pop-house anthem. "Petal" has a real sing-along chorus which remixers Murk spread over their funky house while The Freestylers drop one for the b-boys. Flowered Up with just one fuck-off petal. **8** (RDB)  
Howie: "It's only really The Freestylers mix which does anything for me. I'd definitely play it out. It's a simple, uplifting tune.

mixes do the business too. This is certainly the sort of techno I'd buy. The whole package is solid." **9**

## FREDDY FRESH

Drum Lesson EP

Eye Q

THERE'S something hideously simple about Freddy Fresh's *modus operandi*. His choice of samples is obvious. His tracks are put together simply. And they roll along very much in a way that pleases most big beat dancefloors. "Drum Lesson" is a functional, northern soul-derived cut & paste breakbeat exercise with few surprises, while "Rolodex" on the B-side demonstrates something altogether more satisfying. **6** (KB)  
Howie: "Wicked. I like the fact it's vibrant, has humour and it's got a bit of old school flavour to it as well. Freddy Fresh has a sound all of his own. He's got a real carnival feel on this one." **9**

## DEEJAY PUNK-ROC

My Beatbox

Independiente

THERE'S talk of an electro revival afoot. Only problem is, much of what is dubbed "new electro" happens to be as exciting as a ball of grey wool, while the old school symphonies still rocks floors with panache. Luckily, so does "My Beatbox". Produced by ex-army Brooklyn DeeJay Punk Roc (the best name EVER, actually), this is what Daft Punk would sound like had they ignored Detroit 1990 in favour of New York 1984. A lithe, authentically old school boom track with a modern lick. **9** (KB)  
Howie: "It's one of those tunes you spend ages listening to in the shop and think it's wicked and then take it home, put it on the decks and go, 'Hello?!' It's one of those 'don't know' tunes. All the distorted vocal bits are nothing new to me. It doesn't stand up after a couple of listens. Hell, I can't even remember what it sounded like now and it was only on 20 seconds ago!" **4**

## KID LOOPS

Microphone Fiend

Filter

THE Eric B and Rakim hip hop classic updated in a drum & bass style. Very effective it is too. The rolling, distorted rap flows, the beats roll and everyone's happy. But, good though this record is, somehow the beats don't really pull together enough for serious dancefloor action. Good record all the same. **6** (FT)  
Howie: "I don't really like 'The Microphone Fiend' because I couldn't get on the rhythm of the vocal. It's all out of synch. But I like 'Micro'—that's a lot smoother and you can really get into the whole vibe of it." **7**

## DAMON WILD & TIM TAYLOR

Bang The Acid (Remixes)

Missile

TEN years after the 303 first started squealing and four years after its initial release, "Bang..." resurfaces with a gaggle of mixes. The original acid tweakin' stomper can't be touched, but Claude Young (wobbly techno), Laidback Luke (jackin' house) and Joey Beltram (industrial techno) do their damndest to educate a new generation of Smiley faces. **8** (RDB)  
Howie: "Yeah, I've got the original which is a bit of a classic. The Claude Young and Joey Beltram

## \* HOWIE B'S SINGLE OF THE MONTH

### STEVE STOLL - MODEL T

Nova Mute

A GOOD month for techno-heads with New York racing car enthusiast Stoll pushing his deep, layered vehicle to the limit. Strictly for the dancefloor, "Model T" is additionally reworked by a sweatily upfront Cari Lekebusch but it's Motor City's Aux 88 who best understand all the mechanics and rebuild this old banger into an electro-fuelled acid racer. **8** (RDB)

Howie: "Oh yes! 'Model T' is wicked. I just had a great Icelandic call (from Björk) and it gave me a great pace at which to speak to! Heads down and it's just off on one. The Cari Lekebusch remix is even better. It sounds really, really fresh. I'd definitely dance to this one in a club. There's a great spoken sample at the start and the sounds he uses are just mind-blowing." **10**



Howie: "'Sneaker's Trax' sounds a bit too confused, there's all this stuff going on. 'The Warm-Up' is more to my taste. There's a certain grooviness to it and it's a nice joyful tune as well. Terry Donovan's a techno DJ? Wicked." **7**

## NORKEN

Southern Soul

Reel

THE second release on Clear's baby offshoot pours from the speakers like, umm, a good shampoo. That is to say it cleans out all the crap and leaves a silken deep house production behind. Created by the flexible Metamatics crew, and supposedly inspired by Can and Weather Report, this is some of the most heart-breakingly soulful bleep house-cum-ambient techno to surface of late. **9** (RDB)  
Howie: "I've found the pitch bend! Ha ha! This geezer keeps using it.

## LIONROCK

Rude Boy Rock

Concrete

RETURNING after a seeming millennia at the drawing board, Robertson's 'Rockers do for ska what David Holmes' "My Mate Paul" did for northern soul, ie dig up an antsy, prehistoric seven inch, piss about with the edges a bit, giggle, and knock up a swaggering skank monster fit for dancing or dominoes, but leagues removed from the graceless cod-reggae non-Jamaicans usually deliver. Oh yeah. **8** (KB)  
Howie: "This is close to being my single of the month. [Starts jiggling about the room] Wicked, absolutely fucking magic! I love that big band kind of sound. I'm into that whole Concrete thing too. I've heard a lot of Justin's previous stuff but I'm not thinking about that when I'm listening to this. I'm just completely into this track. Totally smokin'!" **10**

## THE SHAMEN

U-Nations

Moksha

THE first Shamen release for aeons, it seems, and this one has Mr C so firmly embedded in the choice of mixes it may as well be a solo release. 187 Lockdown provide the garage groove, while C himself gets predictably linear with a tech-house reworking that's straight outta Musicman (Belgian techno label). Tough, if not quite essential. **7** (DF)  
Howie: "The Shamen? Ooh, c'mon boys! [Puts on 187 Lockdown mix] This is speed garage? Have you ever heard of speed religious? It's fucking brilliant. It's this new thing that's come out of Aberdeen. They've taken these evangelical religious songs and put some speed garage under them! It's outrageous! I'm into this bigtime. Cool bassline." **9**

## 187 LOCKDOWN

Kung Fu

East West

LIGHT, oriental percussion hangs over a bassline to vibrate your vertebrae in this kitsch homage to late night take-aways and B-movie streetfighters from the "Gunman" boys. Nicely produced, if not hugely inventive, this one is still certain to get them waving bottles of Moet. Non-vintage, naturally. **7** (DF)  
Howie: "It's big on the bassline which I like but there's this little line over the top which is just a little bit irritating. I find it really funny that something is suddenly called another name and you didn't actually call it anything before then, it was just music. It's amusing how a new 'Speed Garage' section has appeared in the record shops." **8**





# SINGLES

## DA HOOL

Meet Her At The Love Parade  
Manifesto

BIG choon, big remixers (Nalin & Kane and Dextrous), big label, big hit. Is it any cop, though? Well, sort of, especially after Nalin & Kane get to work in their usual epic fashion. But why wasn't there room for the original here, we wonder? **7 (DF)**

Howie: "And here we go! Give us another four-four! C'mon boys! I can imagine this working on the dancefloor. No, actually I could see this havin' it at a chinwag! What's a chinwag? I don't know, but I'm sure I could see it going down there! This tune is just somewhere else. Somewhere where I'm not." **6**

## HYSTERIC EGO

Want Love  
WEA

SOL Brothers, Timewriter and Les Visiteurs Du Soir visit Rob White's Ibiza crowd-pleaser, originally released back in 1995. Timewriter, from Germany's Plastic City imprint, provides the tech-house mix which will turn most heads. Pity he didn't have a stronger track to work with from the off, though. **7 (DF)**

Howie: "The Timewriters mix is very much one for the 'model set', for people with very long legs.

It sounds like Pink Floyd at the beginning which is weird. The Sol Brothers' mix has that great old school bassline but the other mixes aren't my bag. If I got it sent to me I wouldn't sell it - I'd give it to my friend Johnny Rockstar." **7**

## TONY DE VIT

Don't Ever Stop  
TDV

DE Vit or not De Vit, that's the question. If you go to Gatecrasher, Passion, Naughty But Nice, Trade or Progress, you'll scream "yes, please". If you don't, you're straight and over 25, you might find this all a bit NRG-amylish. Still worth a sniff, though. **6 (DF)**

Howie: "Bring the beat back! Don't stop! This is hilarious, all those cheesy vocals. It's uplifting man! I am never gonna stop and I'll bring the beat back! Ha ha ha! I think it's brilliant that people still think there's a message to bring the beat back. At the end of the day, people are making music because other people want to listen to it. If people didn't want to buy it, it wouldn't be there. Simple as that. It's great!" **8**

## HELLER & FARLEY

From The DAT Volume 2  
Junior Boys Own

VOLUME One of these studio out-takes threw up "Ultra Flava", so

## \* MUZIK'S SINGLE OF THE MONTH

### MJ COLE - SINCERE

Metrix

MJ COLE is one of four engineers on the underground garage scene who between them have pretty much contributed to every classic of the genre. So now he's helped put Ramsey & Fen on the map, it seems only fair that he goes alone and, with this new production, the man sets even higher standards. The production on "Sincere" is perfection, as he creates a memorable song out of sample CDs all placed gracefully over delicate intricacies which remind us more of Charles Webster than anything at Twice As Nice. As the song states, this really is "so special". **10 (BT)**

Howie: "It just doesn't seem to flow for me. The vocal doesn't work. I'm not sure what she's singing about. Is it just nonsense? I don't know what it's about. She's obviously having a good time but I'm just not down with it." **8**



expect big things. "Got It Going On" has a cool sub-bass vibe that might cross it over to the underground garage scene. "Go Go London Groove" is a hard-working bonus beats thing "for the DJs", as they say. Like it. On the flip "Tweakin'" is a long, building Twilo-style record that you can imagine Vasquez and Tenaglia scrapping over. Solid clubby stuff, should do until the arrival of their much-vaunted

"Shout To The Top" cover. **7 (FT)**  
Howie: "If I was going to buy a house record, this wouldn't be the sort of stuff I'd buy. I would look for something that's pushing it. There's still some mad shit you can do with a four-four beat. There's a lot of stuff from Detroit that's kicking it. You sometimes get a really mad combination of house and techno. I don't know what you'd call it but really crazy things go off." **6**

# From the Dancefloor



### Wax Doctor - Selected Works

R&S Records

Whizz Kid Wax Doctor creates warm, jazzy and uplifting drum 'n' bass that spins off into the 21st century. Powerful and bright. Out 16/2/98.



### James Hardway - Welcome to the Neon Lounge

Recordings of Substance

The Tattooed Beat Messiah is back; a seminal drum 'n' bass album that's straight out of Vegas. Dbl vinyl, CD includes bonus remix disc. Out 23/2/98.



### Girl Eats Boy - Thrilled by Velocity and Distortion

Hydrogen Dukebox

Breaks, Beats and huge 303 basslines give you the F\*\*k Off big beat album of the year. Dbl vinyl and CD with bonus disc. Out 2/3/98.

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## ROGER SANCHEZ PRESENTS FUNKJUNKEEZ

Got Funk  
Evocative

THE Clash's "This Is Radio Clash" bassline, bog standard drums and a few vocal snippets. Apparently, this is massive on the speed garage scene. One suspects this is because a) it's by garage don Roger Sanchez and b) because it's exactly the kind of filler record all DJs love to have in their boxes to make the big, pivotal records in their set sound even better. Does its job. 5 (FT)  
Howie: "Roger Sanchez? Another one bites the dust. It's nothing I haven't heard before. I've heard too much of this sort of stuff recently that now it just doesn't do anything for me. Aarrghh!" 6

## SKYNET

Nova Solis  
Audio Blueprint

VIOLENTLY diverging from any pre-ordained musical agenda, "Nova Solis" is that rare breed: a record which straddles formulae but compromises nothing. Which means it's a thoroughly booming drum & bass track which freely flaunts its techno influences while refusing to submit to the techno blueprint. And neither is it so abrasive on the ears as to leave the listener scrabbling under the

bed for earplugs, as much dark drum & bass these days does. Willfully different, and all the better for it. 7 (KB)

Howie: "I like the beats and the crispness on this. Both mixes are wicked. I'd play both sides in a set, all the way through. I've got far scarier records in my box than this but they've got an energy about them that other tracks just don't have." 10

## BRONX DOGS

Madame Mars  
Heavenly

RICHARD Sen strikes again. The follow up to the superb "Tribute To Jazzy Jay" and just as funky. A very tuff, very hypnotic, very Daft Punk kinda vibe, with a sordid tale of girl-on-girl phone sex over the top. Cor. The "Women Respond To Bass" version smacks the pitch up and bungs in the spaced out dub effects. Rough tune. 8 (FT)  
Howie: "Porno vinyl is fine by me! Great! We're actually making some porno music for Pussyfoot at the moment. I think we're gonna call the album 'Pussy Porn' or something like that. My track is called 'Rough With The Smooth'. I've done another one as Daddy Longlegs and that's called 'Atom Sex'. It's about these two atoms fucking in space. It's absolutely crazy." 8

## TPO

Hiroshi's Dub (Joe Clausell Mixes)  
Disorient

AN old house track from Japanese label Major Force given a 1998 rub by Joe Clausell. Joe leaves the bassline sounding nicely 1989, vaguely reminiscent of Clivillés & Cole classics like Sandee's "Notice Me", only with acoustic flutes and congas rolling over the top. If your idea of house music is getting your top off to Seb Fontaine, then you won't like this. Which is a shame. Brilliant record. 9 (FT)  
Howie: "I think I know this! Didn't I work on the original as an engineer?! The original was on a hip hop vibe but Clausell has worked this into a deep dubby house thing. It's not bad." 7

## TERRY CALLIER

Love Theme From Spartacus  
(Remixes)  
Talkin' Loud

SOUL hero El Tel puts his own lyrical spin on the old Fifties bossa nova favourite "Chega De Saudade" (great) while 4 Hero and new boys Zero 7 get on the mixing desk. The result: a stunning bit of futuristic chillout jazz. Terry's voice is as sweet and smooth as ever and the overall result, particularly on the Zero 7 mix, is like an Air remix of Marvin Gaye.

Which, we're sure you'll agree, is no bad thing. 8 (FT)

Howie: "This is another I can't work out which is the better speed to play it on. It's a sort of ballad and I like the song. Are songs back in fashion? I think good songs have always been in fashion. The vocal is simple and cool." 8

## L TJ BUKEM

Orchestral Jam EP  
Good Looking

Jungle Don Danny Bukem's first single since the acknowledged classic "Horizons" in 1995, and little has changed. Warm funky basslines, the steady head-nodding breakbeat and sounds of the jungle (twittering birds and splashing water) do make beautiful drum & bass but are eclipsed by his former glories. The floating, downtempo half-time "Journey Inwards" is a more valuable new direction. Good looking, but not beautiful. 7 (RDB)  
Howie: "I like this sort of drum & bass. It's good quality music. I'm a big fan of Bukem. I used to check him when he was DJing. The last time I saw him was at the Met Bar and I went in there and there he was, playing a set of real breadth and emotion. The PFM stuff on Good Looking is wicked too. And the bass on 'Journey Inwards' sounds great." 9

# STINGLES

# to the Record Store



UK Garage Fever II

Subversive

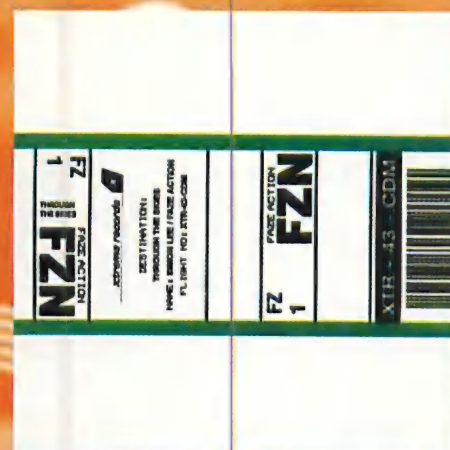
Volume 2 of the best in speed garage from the top artists and hottest labels, including the Dreem Team, Booker T, MJ Cole, Colour Girl and Gerideau. A wicked album. Out 23/2/98.



Big Beat Elite Repeat

Lacerba

Bigger than Melinda's Messengers...enough here to satisfy the biggest of big beaters.  
- 8/10 DJ January '98. Out Now.



Through The Skies

X:Treme

Lovely compilation of old and new disco gear put together by Simon Lee of Faze Action. This Album wrecks quality. 5/5 Update Out 23/2/98.

Select A Disc Nottingham 0115 958 4842. Sister Ray London W1 0171 287 8385. Sounds Good To Me Too Bedford 01234 350006. Stereo One Paisley 0141 889 4489. Time Colchester 01206 545174. 3 Beat Liverpool 0151 709 3355. Way Ahead 2 Derby 01332 346808. Way Ahead Leeds 01132 042412. Blackmarket London W1 0171 437 0478. Carnival Parkstone 01202 741230. Dance 2 Brighton 01273 329459. Marilyn Eastbourne 01323 411832. Plastic Surgery Maidstone 01622 682639. Rhythm Nation Doncaster 01302 326752. See Dee Johns St Helier Jersey 01534 67858. Woody's Ferndown 01202 877820. 1 Up Aberdeen 01224 642662. Jumbo Leeds 01132 455570. Rock A Boom Leicester 0116 253 8293. Paul For Music London E1 0171 790 1074. Record Centre Slough 01753 528194. Record Village London E17 0181 520 7331. Atlas London W1 0171 494 0792. Ambient London W1 0171 437 0521. Spinadisc Northampton 01604 31144. X Bolton 01204 384579. Missing Glasgow 0141 400 1776. BPM Derby 01332 382038. Trax Newcastle 0191 222 1925.

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# TRAINSPOTTING



10 PAGES OF UNDERGROUND REVIEWS

## \* VITAL RELEASE

### DA MOB FEAT JOCELYN BROWN

Fun  
Subliminal, USA  
Storming vocal house from Morillo, Sneak and Nunez. It's a great production, a swinging song and topping it all off,

the driving Nu Yoricain Soul singer on vocals. Todd Edwards provides one of his "classic" style cut-up vox mixes. Basement Jaxx turn out a slightly more leftfield grove and Krust does it for the drum & bass crew. Top package. (TF)



## SINGLES

### ABSOLUTE

Catch Me  
AM:PM

Always a man to get you out of spot of trouble, Mark Pichiotti and his co-producer Craig Snider again team up with Shawn Christopher to serve up another big Saturday night tune. Fab drum programming with the usual dark vibe combines with an almost London bassline and ruff dubs. Funky trad UK garage from the ever dependable M&S makes this almost essential. 8 (TF)

### MASSFLOW WITH CLEON

Beautiful Dreams  
Liquid, USA

Superior NY garage with a harder edge. Produced by label boss Oliver Stumm, this well sung, well written piece of black dance will no doubt be passed over in today's current "fad" climate. Buy it now and play it in six months when quality will be back in fashion. 7 (TF)

### LOVEBEADS

On Your Knees  
Liquid, USA

Another great vocal track from Liquid. Once again, Courtney Grey uses his special vocals to create a real anger. Now I'm not one to blow the trumpet, but the Fire Island remix, with its bottom-heavy percussion and deep keys is one of our fave mixes. It's a vibratory thang, trust me. 7 (TF)

### DIVINE SOUL

Shake That Ass  
Strictly Rhythm, USA

The G-Dubs man DJ Choco goes all London underground on us. This has funky beats, a call-and-response old school rap and one of those already-past-their-sell-by-date cheesy sub basslines. Will be massive at the neo-Mecca "cheese in the basket" clubs like Ministry and Cream, so what the fuck do I know? 6 (TF)

### PRESENCE

Better Days (Remixes)  
Pagan

Charles Webster's damn fine outing from last year gets a warm and lush 1998 mix from Paper's Miles and Elliot in their Salt City Orchestra guise. The classy vocals sit a treat over the well-crafted groove. This is quality Brit

house that doesn't resort to fads and you'll still be able to play it next year without cringing. 8 (TF)

### DELIRIUM

Powergroove/Dungun  
Low Pressings

One of the most highly rated new labels joins up once more with the Moir 'n' Mack team. With its energy tuff drums, twisted keys and snappy samples, this should get wider attention and club play across the board. 7 (TF)

### THE MOVEMENT

Stevie's Wish/Herbie Rides  
Azuli

Credited to "Tee Scott", this seems to be more disco revisionism in a Joey Negro style. A dubious version of Stevie Wonder's "I Wish" is flipped by a high octane slice of pumping looped disco that suits Brit floors to a tee. If you'll forgive the pun. 7 (TF)

### METHOD MEN

All Night EP  
Camouflage, Canada

Out of Toronto, this has that Sneak vibe that city loves so much. Kenny Glasgow and Mario J keep it ruff and dark with some cool disco references. A really solid three-tracker which will get played by all the real house DJs and a few cheesy peas as well. 8 (TF)

### WAX SO DEADLY

Move On Up  
Dolby SR

Billy Paul's "Am I Black Enough For You" gets twisted into trackhead heaven. The vocals and the originals' Clavinets melt into a ruff and raw SP1200 groove and an uncredited lady rapper spouts nonsense over the whole caboodle to create some really distinctive shit. 8 (TF)

### RUSS GABRIEL

Orange Mecanique/La Fin  
Soul On Wax

Mr Ferox drops into house mode for the second of his butt-shaking SOW series. "Orange Mecanique" kicks things off with some wiggled-out disco grooving, while "La Fin" gets all funky and comes across like and Earth, Wind & Fire for the Nineties. 9 (KM)

### LOVE REC

The Scene (Live Percussion Mix)  
Lupeca, Portugal

Effective low-slung percussion-fuelled

groover from Portugal, on that mid-tempo vibe the Idjut Boys are currently running. The kind of thing I can imagine Joe Clausell and Francois K hammering at Body & Soul, NYC. 8 (KM)

### NATIVE SOUL FEATURING TREY WASHINGTON

A New Day

Jus'Trax

Idjut and Faze engineer extraordinaire Ben Mitchell teams up with Dave Jarvis for this funky vocal double-header. Native Soul take over the A-side with their bass-bumping mix while Ashley Beedle and Black Science Orchestra trip the flip into a DJ-friendly hypno-groove. Fatness all round. 8 (KM)

### MAAS

Another Saturday Night (Remixes)

Soma

Glasgow's finest kick it with this deeply funky package. Nall and Swag get on the remix tip while the original is included for all who missed it (myself included) first time around. Nall does twisted disco, Swag are just plain twisted and the Maas original is pure tech-house heaven. Quality. 7 (KM)

### VARIOUS ARTISTS

Twin City Sampler

Pan

Four tracks by various artists including a slinky Frankie Valentine mix, a weird and wonderful Restless Soul workout and an awesome saxtrumental mix of

the Soul Survivor's "Ease Your Mind". Like Mondo Grosso in a clash with St Germain. Sweet. 7 (KM)

### ORORI

Brucie Bonus

Odori

Standout track from the latest release on Odori. Chris "Swag" Duckenfield's latest and housiest label. Sounding a bit like Paul Flynn's classic "Methadone Man", this is one for those who like to build it. A groove thing. 7 (KM)

### SOFT VERGE FEATURING THE SUBURBAN MISFIT

So Much

Luxury Service

Another Luxury Service release and yet another classy Rob Mello production. The vocal mix comes at you like a cross between Romanthony and Arnold Jarvis while the dub lets Rob's Miles Davis-style trumpeteer loose over the mix. Juicy. 7 (KM)

### NEON HEIGHTS

Positive Vibes EP

Neon Heights

Nottingham's Cal Gibson lets rip the third in his Neon Heights series and this one is the best of the bunch. "Positive Vibes" is perfect for those who like it live and funky with a Saturday night disco groove that'll put a smile on many a floor while "Turn Up The Sound" drops a bumping, dark-edged groover. 7 (KM)

## PRODUCER PROFILE

Producer and engineer extraordinaire and one third of Salt City Orchestra, **SI BRAD** talks about the things that make him so funky...



### HOW WOULD YOU DESCRIBE YOUR SOUND?

Oh, God knows. Although I guess it's got a lot to do with disco. I got into it when I was at art college around 1981/1982. So I caught the dog end of disco and creaky beginnings of electro. I don't really like to be too musical. I try and do harder things because otherwise every record turns out with a three minute synth solo in it. I wouldn't want to be known as a noodle-master, that's for sure.

### WHAT WERE YOUR FIRST AND LAST PRODUCTIONS?

I think the first record I was involved in I produced and engineered a jungle track with L Double for the now defunct Omen Records. It was called the "Armhouse EP". Sounds a bit of a dog's breakfast though listening back to it now. And the last thing was the remix that Salt City Orchestra has just done of Presence's "Better Day". I really like Charles' stuff. We had a chat in the last couple of weeks and he's going to come over and do a track with me.

### WHICH RECORD HAVE YOU HAD THE MOST INFLUENCE ON?

That's a hard one. I guess "Paper Music Issue No One". We didn't know where it was going to go and it just grew out of a tiny snippet of sound from a record I didn't even know. Like that game "Buckaroo", we loaded until either it was going to be finished or it was going to fall apart. A patchwork quilt of a record.

### WHAT'S INFLUENCING YOU NOW?

My biggest influence is r&b. I love Luke Vibert and Mr Scruff too.

### WHO HAVE YOU MOST ENJOYED WORKING WITH AND WHO WOULD YOU LIKE TO WORK WITH IN THE FUTURE?

I most enjoyed working with Erik Rug. He was fantastic, loads of ideas and a great bloke. The new single we are working on came together so quickly. I've always wanted to work with Danny Tenaglia. And someone like Francois Kevorkian.

The Salt City remixes of Presence's "Better Day" and a new Salt City single, both on Pagan, are out now

# HOUSE

REVIEWS BY KEVIN MCKAY AND TERRY FARLEY





## JUNGLE



## \* VITAL RELEASE

## FORTTRAN

Search

31 Records

Ed Rush and Optical team up to unleash this scorching funk bomb for the mighty Doc Scott's 31 Records. Search's lazy stabs and hazy wailings erupt into an illustrious narcotic groove packed with more swing than the Muzik hangman's rope. Optical and Fierce take over for "The End Part 2", a meaty adaptation of the flipside to "The Bounce". 10

## SINGLES

## FUTURE ENGINEERS

Life Support

Partisan

The ex-Moving Shadow crew launch their new baby in fine style with this celestial symphony from Glasgow's Future Engineers, as metallic snares are drenched in mesmeric pad swirls and tingling key echoes for that drifting vibe. Flip to "Cerulean Seas" for more dreamy textures. 8

## DJ SS

Symphonic

New Identity

First appearance for the man from Formation on this flourishing imprint, and what a killer it is too. "Symphonic" explodes into a rapturous torrent of cast iron beats and thunderous sub-tones from its misleading percussion-laced intro with the aid of a nerve-jangling string hook. Turn to "Lost In New York" for some broody noise crunching. 9

## METAMATICS

Onyx

Clear

Clear branch into the world of drum & bass with this tripped-out adventure from Metamatics, laced with subtle, eery atmospheric whines, speckled with downcast technoid jazz wanderings and coupled with an uncomplicated rhythm track that lacks a little excitement. Some neat misty melodies engulf "Neo Olula" on a more downbeat hybrid journey. 6

## A-SIDES

On The Streets

East Side

A-Sides continues the assault on harder floors with "On The Streets" as mythical chimes and rap lyrics give way to a huge bass monster. "Assassin" gets aggressive with its slamming snares and growling acidic hook. 8

## PRISONERS OF TECHNOLOGY

The Boogie

Fresh Kutt

Building a big reputation with forthcoming remixes for 187 Lockdown and En Vogue, the Prisoners launch into more jump-up mayhem. Frantic rhythms, crazed dialogue and a healthy helping of manic fluctuating noise bass should satisfy the crowds. Plenty of old hip hop flavours are added to the mixture for "Breakdance". 7

## TECHNICAL ITCH

Watchout

Audio Couture

Danny Breaks keeps the mood firmly on the industrial edge with this tense remix of "Watchout". Bleak wailing

textures and subtle acidic tinges add to hammering snares and the occasional clattering burst, culminating in a melancholic chiming breakdown. Technical Itch do the job themselves for "The Virus" with some diced caustic intensity. 7

## R NOTORIOUS &amp; KINGSIZE

Shockwaves

Rawkus

One of a package of five twelves that crossed the Atlantic. With its roots in hip hop, Rawkus is aiming at the jumper side and this is the pick of the homegrown talent, and very accomplished it is too, with its soulful string intro and rap licks giving way to a driving distorted bassline workout. There's more of the same attitude on "For Your Mind". 7

## DJ RED

Physical Jewels Remix

Trouble On Vinyl, USA

In association with Rawkus, Trouble On Vinyl expand their empire with this plush bouncing double header from DJ Red. Fans of the man will love it, centred around a typically gripping narcotic bassline, dark futuristic tinges and a lazy groove. Exclusive to the American market so you will have to hunt the import racks. 8

## CLICK 'N' CYCLE

Walkdawkalk

Emotif

The duo return to their original home after launching their own label, SOS.COM with the solid dancefloor activity of "Walkdawkalk", peppered with rap snippets and thriller stabs over a steady warbling bass workout. Check "Chamber" for a quirkier mysteriously chimed roller. 6

## VARIOUS ARTISTS

Way Of Life EP

Juice

Good six track sampler for the forthcoming showcase album. All the usual label suspects are here alongside a feverish crashing rework of "Hard Disk" from Zinc, an overload update of the classic "Oh Gosh" from Swift and some good old "Amen" battering for the remake of the massive "Babylon". 7

## TRIPWIRE

This Way

Prohibition

DJ Sappo's label gets onto its seventh release with this outing from Tripwire, headed by the minimal stepping funk of "This Way" as sparse melancholic key swirls signal a building nasty bassline groover. It's the moody sliding guitar tones and spacy jazz licks of "The Sting" which set this one apart. 7

## DECODER

Vapour Dub

Hardleaders

Originally on the "Way Out Chapter" comp, it's great to see this gem get a full release. Decoder are at their deepest and best on "Vapour Dub's" cavernous whirlwind of staggered snares, dubbed-out haunting voices, retro stabs and blinding percussive touches. Check "Set Up" for a typically infectious hard driver. 9

## PARIAH

Re-Program

Urban Flavour

None other than Birmingham's Bedroom Bedlam winners ETP alongside Rob Clinton. Good to see them picked up. "Re-Program" drifts around a revolving synth sequence with plenty of lush strings for texture. "Aqueous" is a dark, reverberating roller with piercing tones and a menacing bass. The boys have done well, especially with forthcoming cuts on Blame's 720 Degrees and Funk 21. 7

## MA4

Step Into Our World

Formation

The floor-filling series continues on form with this steady chugging groover, lifted by some insistent electronic bass mutation for a hypnotic roll-out. Bring out those barking dogs again for the furiously paced mangling of "Bull Terrier". 7

## BASIC UNIT

Silver Wolf (Remix)

Audio Couture

Technical Itch totally transform "Silver Wolf" with ease into a heavy dose of vivid electronic burlings and mangled rhythms. Flip for a killer new cut from the Unit in "Reflections", a distorted collage of subliminal percussive tones, flickering beats and atmospherics. 9

## IN THE BAG

He cut his teeth at Speed. Now he's DJing at Timeless and Metalheadz. DJ LEE tells us what's inside his box

First up is Doc Scott's remix of PHOTEK'S "WATER MARGIN" on Science. He woke me up at 4am and played it to me, and the roll on it is incredible. All the elements of the original are there. It starts with this string, then the bongos come in on the offbeat, which at first doesn't make sense, but when the drums are in it all comes together. Next "THE CROW" by CODENAME JOHN from his forthcoming album for Sony. It has a sample from the film at the beginning and the riff in the middle tears your head off. Digital has remixed PHOTEK'S "THE LIGHTNING" for Science. This is still a prototype version at the moment. It comes in with a slapping break and a fat EQ, combined with some off-key LFO noises, dropping into the

## CHECKLIST

- \* PHOTEK - "The Water Margin" (Doc Scott Remix) (Science)
- \* CODENAME JOHN - "The Crow" (Prototype)
- \* PHOTEK - "The Lightning" (Science)
- \* PESHAY - "Switch" (Mo'Wax)
- \* PHOTEK - "Mingus" (Science)
- \* ED RUSH & OPTICAL - "Red Floor" (Virus)

## ED RUSH &amp; OPTICAL

Funktion

V Recordings

Not content with bagging this month's vital spot, Ed and Optical team up once more for an awesome encounter with the legendary V, slamming their own brand of future funk with an irresistible guitar hook and crunching bassline. 10

## DJ RED

Dynamics

Trouble On Vinyl

Second mention for Red this month, and this time it's available for UK consumption and one of his best works to date. Mechanical whines squeal over searing stabs, rising into a mammoth, sickly swinging bass workout. Flip for a high-octane remix from Tekken of "Enter Da Dragon". 9

## ALBUMS

VARIOUS ARTISTS

Quantum Mechanics

Renegade Hardware

This one is big. Having sealed their reputation as a major force of the hard front, Hardware unleash this monster showcase featuring top new cuts from the regular crew alongside remixes from Optical and Fierce taking on "System". Dom tackling "Extra Terrestrial" and Dillinja with "Strontium Jazz". The link up between Future Forces and DJ Kane is a stormer. 10

## WAX DOCTOR

Selected Works

R&amp;S

In advance of the first album of new material, R&S put forward this compilation of some of his most delicious moments. Old they may be, but they're timeless. "Offshore Drift", "Atmospheric Funk" and "The Step" are all here amongst the nine track selection. There are a lot of people who still haven't heard them, and should. 8



biggest 808 line you'll ever hear PESHAY'S "SWITCH" from his Mo'Wax album is the next level from his "Miles From Home". An ultimate jazz build-up with a freestyle section you won't believe. It sounds like you're sat in Ronnie Scott's in the middle of a freestyle session and then just drops into this awesome jazz-step. Supreme quality for the connoisseur or the out and out clubber. Then there's PHOTEK'S "MINGUS". I'm not sure if this one is ever going to come out. It's 100% Photek. Minimalist drum & bass at its finest and watch for the double bass hook. Last up is ED RUSH & OPTICAL. I think this one is called "RED FLOOR" and is forthcoming on their Virus label. Techno into bass and snare dominance. I don't think anyone rolls it like Optical and Ed Rush. Superb production and arrangement. Watch out for the label in 1998 - it's going to be huge.

DJ Lee is resident at all Metalheadz events and resident at Source, Oxford





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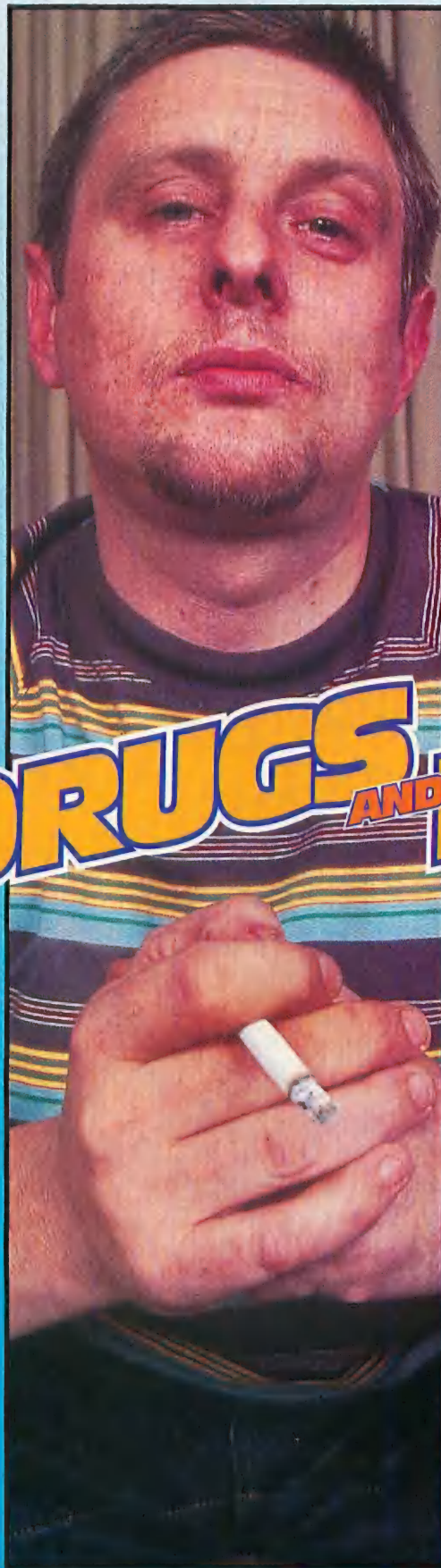
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## GARAGE

## SPEED GARAGE



## \* VITAL RELEASE

VOICES OF LIFE  
FEATURING SHARON  
PASSThe Word Is Life  
AM:PM

The firing comeback of Steve "Silk" Hurley has caused some serious eruptions in clubland over the last six months and now comes with a vengeance thanks to some ruff Mousse T mixes who turns out some ass-kicking vocal and dub versions that help make this a sure hit. 10



## THE ABSOLUTE

Catch Me  
AM:PM

A Mark Picchioti and Craig Snider production with additional mixes by M&S who continue their piano-led sound with a riff that reminds me of Joey Negro's mix of Reese's "Direct Me". A classy set of mixes that very much do the song and the powerful female vocals justice. 8

## CLUB ARTISTS UNITED

Sweet Chariot  
Nervous, USA

This all-star gospel outing was debuted on Gerideau's Millennium label, then licensed to Fat Boy and now it's out again, this time with Kerri Chandler on the mix, and we're talking "A Red Light, A Basement And A Feeling" vibe spread over three addictive versions. Check that bassline on the extended dark mix! 9

ZOO EXPERIENCE  
FEATURING BRIAN  
CHAMBERSGot To Be Free  
Klub Zoo

Those good time party boys Bobbi & Steve keep the faith of classic vocal cuts on this pleasant ditty which reminds me of early James Howard and Butch Quick material. Booker T caters for the underground with his dub and D Funk Era do a very Todd Edwards-type disco dub. 7

## STATE OF MIND

This Is It

Sound Of Ministry

An M&S production, this time featuring Michelle Douglas of Urban Spirits fame on something undoubtedly inspired by Ultra's "Free", with its similar song and melody as well as the familiar bass and guitar parts. Very well produced, but I prefer their original stuff! 7

## JULIE MCKNIGHT

I Want You For Myself  
Slip 'N' Slide

This cover of the old George Duke classic has been produced by those masters of deepness, Kings Of Tomorrow who, as always, with only the use of bass, Rhodes and some minimal strings create a classic soulful vibe on the main version and go on to really toughen proceedings up on the flipside. Watch this fly! 8

## SUNBURST BAND

Ease Your Mind

Z

Dave Lee shows off his love of Eighties Brit-funk on this cheeky little number with the impressive Yvonne on vocal duties who lets rip over a mutated jazz funk groove equipped with brass stabs, funky electric guitar and sexy sax. Mmm, all sounds very familiar. 7

## FONDA RAE

Get Into You

Arthrob

This was originally produced by the Deep Brothers who more than live up to their name. Original disco gal Fonda purrs away incessantly while the man himself Kerri Chandler steps in to work his magic, using a live bassline, horns and sax over some tight disco-driven drums. If you happen to be a bit of jazzhead, don't forget to check out his dub as well. 9

## SINGLES

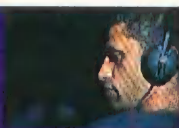
DA MOB FEATURING  
JOCELYN BROWNFun  
Subliminal, USA

Previously reviewed with Dajae on vocals, but Jocelyn has had to take her place on this smash. The double pack boasts mixes by Sneak, Todd Edwards and Basement Jaxx. This rocks. 9

## IN THE BAG

Hard Times resident and

one of the main men behind both Azuli and Black Market. DAVE PICCIONI, on the platters that really matter to him



KRISTINE BLOND's "LOVE SHY" has been around for a while on white label. They're an r&b act, but this is a house version. The problem is that everyone just wants the house record, but not an r&b act. It's subtle vocal record that's been remixed by Tuff Jam, and it's probably Tuff Jam's finest work to date. For me, this is one of the best records to come out of the London scene and it could well be a chart hit.

Everybody knows ALL SAINTS' "NEVER" because it's been Number One recently, but Booker T's mixes have gone surprisingly unnoticed. They're a fine example of his current work, like new garage which crosses the boundaries of old garage and speed garage. There's a nice bottom end sub-bass to keep the underground people happy, while the bump 'n' hustle beats and

melody should keep traditional garage heads sweet. I know it's not very fashionable, but I'm actually a bit of a fan of All Saints and the original tune.

Currently on an American label is VOICES OF LIFE FEATURING SHARON PASS' "Say The Word" which marks the return to form of Steve "Silk" Hurley. It's got a deep bubbling bass-line in the tradition of the old style New York garage scene. There's some Mood II Swing mixes around which are very deep and moody, while Moose T's version is the most accessible for a club like Hard Times, but it's actually the original that's really doing it.

LEENA CONQUEST'S "BOUNDARIES" was around on bootleg for a while and it's worth tracking the bootleg down because it's got the dub version the proper release didn't have. The vocals are time-stretched a little bit too squeaky. It's actually a Banana Republic remix and they're another promising lot from that scene.

SCOTT WOZNIAK'S "GOT TO HAVE YOUR LOVE" is the first thing by him I've been into. It samples a looping chant from a well-known American rock act making it very field, quirky and memorable. People will be singing along to it in a football terrace style in the months to come, for sure.

Dave Piccioni is resident at Hard Times, Leeds

## CHECKLIST

- \* KRISTINE BLOND - "Love Shy" (white label)
- \* ALL SAINTS - "Never" (London)
- \* VOICES OF LIFE FEATURING SHARON PASS - "Say The Word" (AM:PM)
- \* LEENA CONQUEST - "BOUNDARIES"
- \* SCOTT WOZNIAK - "GOT TO HAVE YOUR LOVE" (white label)

## SINGLES

CONFETTI  
Rhythm At Ya EP  
Confetti

The Confetti crew return with remixes of "Rhythm At Ya" and it's the two-step remix that stands out. The vocal hook floats through the mix over the usual drum programming, organ stabs and saxophone riff, giving the Confetti crew another hit with underground DJs. 7

## PEEKAY

Rollin' Heights  
Unda Vybe Music

After the massive success of his "Dig The New Breed EP" last year, Peekay finally gets his second release on UVM and this is a project worth waiting for. "Sweet Sensation" gets another release, this time remixed by Caution, while new tracks "Brock Out" and "Messing Around" and the sought-after "In The Air" will do his growing reputation no harm. 9

## CAMILLE DOUGLAS

Don't Leave Me Hangin'  
(Booker T Mixes)  
Rhythm Series

Another blinder from the same label that brought you "Bizzy's Party", with mixes from the don of American-style garage, Booker T. With those large drums and wicked chord riffs, Booker always gives us what we need. The final touch of EQ-ing on the vocals sets this one off. 10



## LZ LOVE

It's Your Love  
Fatt Boy

The fabulous vocal talents of LZ Love are given the UK garage flavour with remixes by Catch. They provide us with a bouncy vocal mix which will not only appeal to the so-called garage purists, but also to the more open-minded UK garage DJs. The dub mix is more in the same vein. Worth searching for. 8

## E-BREED

Up Yours

Strictly Rhythm

Eddie Perez (the man behind the early Smack Productions projects) returns with a little stormer entitled "Up Yours". The music element is the main drive with Perez's familiar bouncy groove coming into play with his trademark keyboard and vocal stabs. Simple, but works. 8

## RAMSEY &amp; FEN

Love Bug

Bug Records

After some remixing projects, Ramsey & Fen return to production duty with a vocal track. The main mix itself has a two-step flavour which works well with time-stretched vocals, while the dub does it for us with its skippy drums, simple chord riff and cut-up vocals. Very nice. 8

SYLVESTER FEATURING  
BRIAN CHAMBERS

I Believe In Love

Nice 'N' Ripe

I call this man "The Suntanned Grant Nelson", with his ruff skippy basslines

that will frighten any speaker! This track builds and builds like a house track, with a breakdown which leaves you hanging on the edge and you don't expect what happens next. Had this on dubplate for a while and does it do damage when it drops! Good work Sylvester Suntanned. 10

## D'INFLUENCE

Falling (Booker T Mix)

Echo

This thing we like about this one is the musical content more than anything, because there is not enough vocal for a song. If there was it would have worked well over this track, and that's what remixers are there for. Booker delivers his usual excellence, giving us a happy feel. Great stuff. 7

## TRU COLOURS

You're Gonna Make Me

white label

This little ditty with the two-step lick using samples from an old r&b tune caught our ears. Moves very well, using sax and organ riffs to put the icing on. The ladies will love this one. 6

## DEBBIE PENDER

Moving On

Azuli

Who? Industry Standard doing a two-step remix? Whatever next? But it's excellent work, put together as though they'd been doing it years, with smooth drum programming, skippy riffs and a bassline which moves really well with the track, giving the tune enough breathing space. 7





## \* VITAL RELEASE

### ACEYALONE

Book Of Human Language LP

Project Blowd, USA

It gets boring to keep repeating it but Aceyalone is one of the best lyricists in hip hop period. The former Freestyle Fellowship shopper, now working with producer Mumbles, spreads more skill, wisdom and humour on his opening track than others do on a whole album. Buy 10.

## SINGLES

### BIG KWAM

Execution Expert  
Creative Entertainment

The Creators launch their own label with a three track collaboration with New-Yorker-in-England Big Kwam. Hyped-up, crunching beats underpin his full-on, word-hungry flow. He's a straight up battler and getting better. 8

### DOBIE

Cloud 98 3/4  
Pussyfoot

Dobie gives us another taster for his forthcoming (and fantastic) album. Featuring the vocals of New York MC/poetess Ninety-9, "Cloud 98 3/4" is a bass-heavy, soulful tune elevated by intelligent lyrics. With fine remixes, it's a grand little package. 9

### HIGH & MIGHTY

Open Mic Night  
Eastern Conference, USA

More sharp music from Mighty Mi and more fine words from Mr Eon. Joined by the Eastern Conference MCs on "Open Mic Night", it's on "The Meaning" that Eon has the space to spread his wings and come up with the best OJ joke of year: "OJ would never use a Hertz hearse when he dies". 8

### QUAKES

Renaissance Man  
Son

The debut single from another new British hip hop label, Quakes delivers the goods with a neat flow that falls somewhere between Funky DL and Lewis Parker. He also comes up with distinctive sounding music, though the highlight of the record is an effortlessly funky remix from Stylee Cee. 8

### SPAZTIK MC

Phase 1  
Children Of Productions, USA  
Besides having the Name Of The Month, Spaztik MC - a native of Californ-i-a - has a seven track EP which more than makes up for any looseness with a freewheeling sense of enjoyment. Definitely one to watch. 7

### PART 2 & JUICE ALEEM

Nanotech Pilots  
Big Dada  
More next level brutality from the Big 'Un, this time a collaboration between New Flesh producer Part 2 and the Man Also Known As Alpha Prhyme. Two tracks of pure, unadulterated abstract nastiness, reaching a beat-fed height on "The Triple Intruder" where guest rhymers Mad Flow presents his orgasm on vinyl. Sticky. 9

### HAIKU DETAT

Los Dangerous  
Ocean Floor, USA  
Aceyalone once again, this time in the company of Abstract Rude, Mikah 9

and a full jazz/funk band. It works too, a freewheeling chunk of funky, flunky, spunky, skunky vibrations that sounds like everyone's having fun and as if you should be having fun too. Rewind! 7

### DIVINE STYLER

Before Mecca  
DTX, USA

Divine is back and sounding better than ever - if such a thing is possible. Forget the flailing attempt to hook up with House Of Pain and concentrate on a fine flow over the beat of the month - old to the new and funky as fuck. Raw. 9

### KILLAH PRIEST

One Step  
Geffen

Wu-affiliate Killah Priest promotes his forthcoming album with this burst of sinking, string-led soul and deep thought. A history of slavery and the United States with a Tang of mythico-conspiracy in the aftertaste. Hot. 8

### LONE RANGER

It's Yours  
Walis, USA

Q-Tip is no longer his only title. Yes, the Lone Ranger is the Abstract Poet on the ol' underground anonymous Tip. It's a fine excursion on a version of T La Rock's classic which should go a long way to re-establishing the man's rep after a slightly disappointing 1997. 8

### AMBIVALENCE

The Ambivalence EP  
Creative Entertainments

An EP of spacious, dubwise and funky hip hop instrumentals put together by Japanese renaissance man Takashi Yano and Brit producers The Creators. Lurching from fairground sinister through (literal) Burroughs cut-ups and on into cocktail funk, it's a classy length of wax. 8

### SHABAM SAAHDEEQ

5 Star General  
Rawkus, USA

Mr Saahdeeq is joined by Enimem, AL, Skam and Kwest on the title number and it's one of the best posse cuts you'll hear in a long while. Over a neat, hardcore funk track with a very nice key change to keep you thinking and on you toes, you get truly messed battle rhyming: "You better run/ Because I'm probably the only one/ crazy enough to shoot your ass with a knife/ And stab you with a gun". 9

### INDELIBLE MCS

Weight  
Official, USA

Taken from the eagerly anticipated Rawkus compilation "Lyricist's Lounge", "Weight" finds CoFlow and co-workers J-Treds and the Juggaknots (now including blinding female MC, Heroin) giving it the old fucked up beats 'n' bass business and some great rhyming. Serious. 9

## ALBUMS

### BABU, RHETTMATIC

& FANATIK  
Wild Stylus

Heratik, USA

Sometime PB Wolf cohort Fanatik launches his new label with this fine exhibition of beats and cuts. Featuring Beat Junkies' Babu and Rhettmatic on the wheels, Fanatik lays down sparse and funky drums over which they SCRIBBLE. As they so eloquently put it, "It's fresh". 9

### ELUSIVE

Six Degrees Of Separation  
Elusive, USA

Connected to the whole Living Legends crew (who feature here on various tracks), Elusive specialises in hypnotic, elliptical tracks that draw you in and hold you. It goes without saying that the rhyming is excellent throughout and that the whole develops a brooding tone that's all its own. 8

### MJG

No More Glory

Suave House/Universal

What do you expect from Suave House? Exactly what you get - suave, smoothed out, soul/hip hop jams. MJG (and his guest Eightball) offer no surprises, although he's trying to be rugged and political. It's alright, but the backing really tends to polish the edges off him. 4

## NEEDS MUST

Ten things X-ECUTIONERS Rob Swift and Mista Sinista couldn't live without

### MY SONY PLAYSTATION

Rob Swift: "I play that every day if I'm not on the wheels of steel practising. It just keeps me indoors, out of trouble. My favourite game would have to be the John Madden football."

### THE TURNTABLES

Rob Swift: "My turntables make me my money, keep food in my stomach. Techniques 1200. Definitely. As a mechanism it just looks so appealing. And then knowing what you could do to a turntable - scratching and beat-juggling and stuff. Out of all hip hop, that's the one that was like a magnet."

### MY FAMILY

Rob Swift: "If shit is fucked up they're the ones I can turn to and vibe with and get back on my shoes."

### MY RECORD COLLECTION

Rob Swift: "I have an extensive jazz collection at home and I just like listening to my records. When I want to get away from all the hip hop stuff and just slow down I'll put on some jazz or some old r&b."

### MY PSYCHOLOGY DEGREE

Rob Swift: "I graduated from college in 1996 and I feel that tomorrow if my skill as a DJ were to be snatched away at least I could turn to my degree and make a living to support myself."

### EACH OTHER

Mista Sinista: "Without each other we couldn't go out and manipulate our team routines effectively. We're all good friends and we keep each other inspired by means of music. If I'm in a dry spell I can call Rob up and he'll give me some inspiration."

## VARIOUS ARTISTS

Do The Math

Tribal Music, USA

A giant (24 tracks) compilation designed to showcase the Seattle hip hop scene. It's been around a little while but now they're pushing it again, which is excellent as it deserves a listen. Mainly on the mellow tip, but with enough guts to convince, it all comes together on the collaborative title track. 7

### DJ ENUFF

My Definition Of Hip Hop Volume 2  
Flavor, France

A high production values CD mix-tape which, despite its French provenance, gains most of its strength from freestyles from New Yorkers such as Supernatural, Natural Elements and Diamond. Nevertheless, it does what it does very nicely. 7

## VARIOUS ARTISTS

Ride - Original Soundtrack  
Tommy Boy

Yet another example of the problems of the ubiquitous soundtrack CD. Basically, throw a whole load of shit at a consumer and see if any of it sticks. Here Wu Tang and Onyx is surprisingly good, Noreaga is okay and Adriana Evans and Phife rule. The rest is shit. 5

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### FOOD

Mista Sinista: "It sounds corny but food supplies me with my energy to go out and perform and travel. Good food: salad, chicken. Just regular salad. Lettuce, tomatoes, carrots."

### TELEVISION SET

Mista Sinista: "I don't really watch too much TV, but I watch [music] videos and it's videos that inspire me to keep pushing. A long time ago I used to watch artists on TV like Kane and all of them. And I was like, 'Damn, I wanna be there'. I used to watch all types of DJ on TV. Seeing the videos used to inspire me to go back to my turntables to work harder to become one of them."

### MY WALKMAN

Mista Sinista: "Wow, it's like taking your vibe with you wherever you go. I can make a mix tape at home and I can be out in London and I can feel like I'm at home when I'm out here. Even when I'm going to the store I have to have my Walkman."

### PEACE OF MIND

Mista Sinista: "It might sound corny but I think everybody needs to have peace of mind. If you don't have peace of mind, it's like everything in your mind is just confused and you won't perform properly if you're always confused."

The X-Executioners' album 'X-Pressions' is out now on Asphodel



# PROGRESSIVE HOUSE

# HARDBAG



## GUS GUS

Purple (Sasha Remix)  
4AD

A year and a half since Sasha's last remix and this is one which will have all the bogus fairweather back-stabbers suffering from the most immensely painful Farmer Giles as they chow down on humble pie on first hearing of this reconstructed masterpiece (*Phew! Steady on - Ed.*) This is pure breakbeat-driven emotion from a truly prodigious talent. 10

## \* VITAL RELEASE

## SINGLES

### SOLAR STONE

The Impressions EP  
Hooj Choons

It's been a long time coming, but it's certainly worth the wait from Birmingham's finest, Rich Mowatt, Andy Bury and Sam Tierney. "Day By Day" is the stand-out cut here, although the other mixes from Red Jerry and Sunship are most certainly worth a spin. Production values that sort the wheat from the chaff are what

make this classy little throbber so essential. The highly sought-after breakbeat mix of last year's "The Calling" is also included. 8

### MAJESTIC

Majestic II  
Majestic, Holland

A much sought-after follow-up to one of the biggest and most enduring underground records of last year. Paco and Frederick reward us all once more with a record that can only be described as a shimmering coat of

ecstasy. Let's all run to the dancefloor and celebrate such perfection. 9

### BOOM UNIT

Intravenus  
Jackpot

An interesting collaboration between the prolific production skills of Jackpot stalwart Rob Green and the all-round eclectic beat-head of "Mother" fame, Jools Brett. Deep, dark and sexy with a crystal clean production, only experience can come up with and featuring some effective drum & bass programming, Hook's De Niro provide the harder remix on the flipside. 8

### YUMYUM

Glasshouse  
Sperm

Another record of hi-fidelity quality which definitely indicates the foundation for 1998 is most certainly going to be an increase in the use of breakbeats and an end to all that tedious squelchy nonsense from last year. "Glasshouse" is a more than capable example of the future of progressive house. 7

### HOOK

Compulsion  
Off The Hook

Featuring Nick Hook's trademark ruffness, this number propels along fearfully enough into that part of the evening where it's always best to check

your change at the bar in case some rather cheeky bar-person has taken advantage of your less-than-complete state of mind. So, yeah, basically it's one of them sort of tunes. (*Get off the Prozac now! - Ed.*) 6

### E-BREED

Up Yours  
Strictly Rhythm, USA

A lot more housey than you'd normally find in this column, but it's got a great name and is a big favourite with that big DJ in the sky, Junior Vasquez. A phat, wobbly bassline that's more catchy than Dave Seaman makes this the perfect bridge between the UK and New York. 8

### DASTRIX

Blue Sky  
Red Parrot

A label that's been crawling up a few trouser legs recently delivers a tough little number which should sufficiently piss off the neighbours with its orchestral and dreamy overtones. 6

### OSAKA

Love Will Set Me Free  
Red Parrot

A useful little three-tracker from Australia which is very effective, if a little obvious and unoriginal. Although to be fair, it does at least offer up enough dancefloor nutrition to be a worthwhile purchase. 6

## \* VITAL RELEASE

### MARK NRG

Brain Is The Weapon  
Tropoli Trax

"Brain", a blistering NRG trance outing from this wunderkind, is a good few notches tuffer than last year's "Don't Stop", making this one of the premier releases from the Archway-based label to date. Lexa and Floorshow provide the remixes to complete a don't-miss package that's too gorge for words. 10



## SINGLES

### BYRON STINGILY

You Make Me Feel (Mighty Real)  
Manifesto

Senor Stingily ain't everyone's cup of java, admittedly, so imagine our surprise when we spun over to the B-side to be smacked in the mouth with a dark NRG-infused NYC house retouching by Victor Calderone. Surely even Sylvester himself would slip on his glitterboots for this. Cool. 8

### ENCORE

Le Disc Jockey  
SUM

OK, she did the vocals on Sash's "Encore Une Fois", but does that mean Sabine is now obliged to release an almost identical record with precisely the same bland French mouthings over the top? The Stuntmen pick up some remix dollars, but this one is dead in the water. Yuck. So 1997, dahling. 2

### PREZIOSO

Raise Your Power  
TEC

Licensed from German imprint Tetsuo, this rather splendid cut is by a young Italian chap called Zenith. Don't know who he is exactly, but he's spent more than a few days in Rimini from the

sound of this huge hard-house belter. Jon Truelove and Knuckleheadz provide the rather special mixes. A quality package. 8

### TONY DEVIT

Don't Ever Stop/Bring The Beat Back  
TDV

The second release on Tone's own label is a two-track, mix-laden double pack with mixes for just about everyone but speed garage heads. The madder types among you will no doubt open yer Rush to the "Trade Mixes" (on both cuts), while more the more mainstream bods will opt for the "Club Mix" option. Nice. 7

### CAMISRA

Let Me Show you  
VC

Originally floating about on white, the Tall Paul-touched "Let Me" delivers a Sandy B-esque bassline and a Deep Dishy riff to rock yer cock. Big with the cruisy set, where its adrenalising grooves regularly fire nights of groin-ache, lust and seminal release. Rather special, in fact. 8

### ESSENCE

The Promise  
Innocent

Vocalist Roxanne and Ricky and Steve

from The Space Brothers met in a club toilet, shared some loo roll and, after some dribbly conversation, decided to come together in the studio. This is the fruit of their labours, and marks the debut release on Virgin's new Innocent imprint. Mixes come from Tony De Vit and Sol Brothers. 9

### KINANE

Business  
Coalition

Four pumping mixes from Paul Gotel and John "00" Fleming make this a cut which has been reworked into an unrecognisably nice slice. John, who seems to spend most of his life in the studio these days (except when he's spinning at Trade), provides the tuffest outing for hardbag floors. 8

### MISTER ICKY

Disco-Tramba  
I Am

Icky will leave you sticky if pumping beats, funky organ riffs and horny breakdowns are your thang. Never mind its rather dubious title, the, ahem, "Maracana Mix", is much better than you'd expect, and a nice complement to the horn-laden "Solo Tromba". An Italian stallion of a housey swing-yer-pantser. Cheesy but cool. 7

### BLEEP & BOOSTER

Don't Stop  
Nu

Label bod Nigma teams up with Cardiff's Hippo resident Shane Morris for their second Nu cut. Title Track "Don't Stop" delivers the goods in a housey pumpathonic way, but it's the thflp "Cocaine" which catches the ear and eye. And nose, most probably, if that's your particular peca-dillo. Gorge. 8

### VAPOURHEADZ

Don't Play Dead  
Pow!

The Vapourheadz serve up a thumping housey number by lifting the break from David Arnold's "Play Dead" and sticking a massive breakdown into the proceedings. The "Hard As Nails Mix"

(less hard than you might imagine) will probably be the fave reworking from the package. Nice. 7

### STAX

Temptation  
Champion

Mondo deliver the rather large anthemic crossover mix. Curtis and Moore whip up a garage storm, but it's the ever-fabulous Sharp Boz who steal the show with a pumping NYC-esque mix of an already tasty track. A massive sonic missive from Champion, again! 9

### BABE INSTINCT

Disco Babes From Outta Space  
Babushka

Licensed from Belgian label Antler Subway, this Daft Punk-esque electro-housey number is infectiously funky and deliciously different. Better than a predictable mid-tempo drum roller in the middle of your set, we reckon and a cool departure for one-time rave guru Praga Khan. 8

### CHRIS LIBERATOR

Typhoon  
Prolekult

You want hard? You fuckin' got it big time with "Typhoon", a 303 driver from the king of underground techno, Chris Liberator. "Cat's Eye", over on the flipside, is equally messy and disturbingly disorientating when the lights are turned down low. Health Warning: use at your peril, and steady on the chemicals. 9

## ALBUM

### VARIOUS ARTISTS

NRG Rush (Mixed By Marc Andrews)  
Klone

A shirts-off, pumpathonic cruise-athon mixed by the infamous Fridge resident, Marc Andrews, Diddy's "Give Me Love", Kim Carnes' "Betty Davis Eyes" (Andrews Mix), Jacky Clune's "Calling Occupants" and Miss Barrie's "Diamonds Are Forever" all feature. Camp as a bag of tent pegs, duckie. 8



## TECHNO

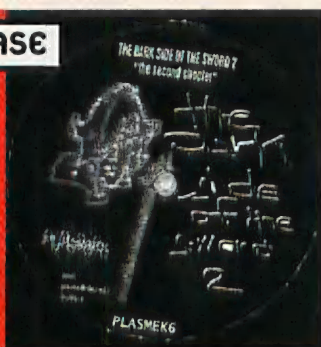
## \* VITAL RELEASE

## VARIOUS ARTISTS

The Dark Side Of The Sword 2

Plasmek, Italy

Having established Plasmek and Nature as two of last year's most vital labels, Marco Passarini casts his net far and wide for a glimpse into the techno sound of 1998. I-f, Anthony Rother, Max Durante, Frame and Passarini himself – all in fine form. Watch out, the Romans are coming.



## SINGLES

## VARIOUS ARTISTS

Serotonin's Revenge

Serotonin, USA

Another value-for-money compilation which sees Serotonin boss John Selway and assorted buddies turn in four tracks of innovative electro-based technica alongside a handful of useful lock-grooves. Maybe not as vital as the new Plasmek and IT compilations (see above), but worthwhile nonetheless. 7

## DOPPLEREFFEKT

Sterilization

Dopplereffekt, USA

Okay, so the Drexciya meets Kraftwerk beats are well cool and the "We had to sterilize the population" vocal is right up there with their equally absurd "I want to fuck a mannequin" refrain. But there's only one track. And it's the same on both sides. C'mon guys, whatever happened to those eight track mini-albums? 7

## VARIOUS ARTISTS

From Beyond Volume 3

Interdimensional Transmissions, USA  
More cutting edge man/machine business from the current leaders of nu-school electro. Ectomorph and Frankie Carbone go for the skeletal, mix-friendly approach while Will Webb and Spacelings & Bassheads get nasty with some heavy duty beats and a full-on dose of super twisted analogue insanity. 8

## GUS GUS

Polyesterday (Remixes)

4AD

Using a trendy artist to remix a mainstream act is one of the oldest tricks in the A&R man's handbook. But whatever your feelings on this hoary old industry ploy there's no denying that a Carl Craig remix is always something special. Ultramarine, Tori Amos, Depeche Mode, Incognito and now Gus Gus – the results speak for themselves. The man is a genius. 9

## JAMIE ANDERSON

Dolphin (Dave Angel Remixes)

Artform

If, like me, you still cite Dave Angel's mighty "3rd Voyage" as the highlight of his ever prolific vinyl output, then this will please you no end. All the classic Angel sounds are arranged in a nice mix-friendly manner and to make things even better he's underpinned them with a deep, warm rolling bassline. Lush. 7

## ACID JUNKIES

Unsequenced Extracts Remixed

Djax, Holland

Four tracks, four new mixes and barely a 303 in sight. Rachmad turns up the reverb as Heckmann does his hard

Euro thang and Young gets minimal. Pick of the bunch is the robotic intensity of Operator's electro mix. 7

## THE ISLAND LIFE

Skating On Thin Ice EP

Human

An absolutely stunning debut from Lee Grainge and Hazel Bligh. The warm textures and fat funky beats of the beautiful title track juxtapose perfectly with the Numanoid symphonics and hard snares of "Evil Knevil" and "Winter's" effervescent ambience to create an unusually fine and varied release. Recommended. 9

## SILICON SOUL

The Strip

Soma

If you're looking for some real "eclecticism" then ignore all that big beat crap and go for this instead. After all, who needs tired old breaks and cheesy acid riffs when you can have languidly lazy hip hop, cool funky house and wonderfully summery jazz-funk like this. 7

## JAY DENHAM

The People's Revolution

Black Nation, USA

Minimalist techno may have lost much of its fire, but there's no denying Denham's ability to inject the medium with some real feeling. Basically, what separates this from all that lazy two bar loop nonsense is the vociferous ferocity and sheer unadulterated anger of his tracks. Hard and genuinely very scary indeed. 7

## ORDINARY FOLK

The Beyond

Beyond Music

More Detroit-inspired, analogue-driven darkness from Crawley's Lee Insynch. The lead track is a typically ominous doom-laden affair but on the flip the pace picks up and the mood lightens with the highly animated UR-style beats and heart wrenching strings of "Out Of The Darkness". 7

## THE OCTAGON MAN

Vidd

Electron Industries

Depth Charge man and proto-junglist J Saul Kane makes a very welcome return with this hi-octane slice of electro-fuelled, advanced futuristic funk. The arrangements are as excellent as the sounds are bizarre and the apparent simplicity belies a deep complexity that's ever more revealing with each listen. 7

## RUSS GABRIEL

Orange Mecanique

Soul On Wax

There are loads of cruddy jazz funk wannabe records around at the moment, but what separates this from the pack is not only Gabriel's extensive

knowledge of the genre and his musical skills but also his uncompromising dancefloor approach. Imagine Lonnie Liston Smith and Stevie Wonder being remixed by Kenny Dixon Jr while Edwin Starr throws in the odd hand clap. 7

## PLANTASTIK

Artifacts

Kickin'

One of the main driving forces behind London's tech-house sound, Matthew B proves yet again that when it comes to making cutting edge tracks with instant dancefloor appeal, he's still way out in front. In the words of his sometime collaborator and fellow The End resident Layo, this is "techno for the girls and house for boys." 8

## APHROHEAD

Thru The Dark

Bush

Ralph Lawson with two DJ orientated mixes of Felix Tha Housecat's latest offering. Both versions make good use of the old "I can see the light" vocal refrain, but it's the more musical "20:20" mix that works best with its warm bassline and melodic hooks. 6

## PURE SCIENCE

Just Move It

Pure science

If you saw Pure science in last month's "Faces Of '98" spread and were wondering what he's all about, then this is a good place to start. "Just Move It" and "Believe" are laid-back funky house tunes, but it's the ultra hypnotic 12 minute epic "Can't Stand It" which really demonstrates his magical way with beats, bass and harmony. 8

## ALBUMS

## MORGAN GEIST

Into A Separate Space

Phono

A retrospective collection of tracks culled mainly from the first three

releases on Geist's own Environ label. And now that he's moving away from his early Detroit-influenced sound (witness his recent "Pushed EP" on Multiplex) this will suit anyone who's curious about the early work of one of techno's most original and eccentric producers. A separate space indeed. 8

## BANNLUST

Digital Tensions

Craft, Austria

The problem with this, and indeed a lot of other "dark" techno, is that it tries too hard and often ends up sounding either embarrassingly camp or mind-numbingly dull. Sure it's well put together, but an hour's worth of church organs and moody synth riffs over some fairly ordinary electro beats just doesn't make a good album. Frankly, I'd rather watch an old Hammer movie. 5

## ASTRAL MATRIX

Secret Broadcast

Silent, USA

An album which joins the dots between Basic Channel, San Franciscan breakbeat psychedelia and Detroit bass grooves. Apparently recorded live, it works well at times but overall it's way too samey and after a few tracks the endless acid spirals and unimaginative beats start to jar. 5

## MIND OVER MIDI

Ice Acoustic

Beatservice, Norway

Those Scandinavians really seem to have a knack for producing experimental electronica which is as accessible as it is deep. Beautiful gentle spars, minimal grooves, mesmerisingly lush ambient-swirls, liquid grooves and even the odd smattering of indie-style vocals. Imagine Joy Division producer Martin Hannet locked in an Arctic studio with John Beltran and Maurizio and you're nearly there. Beautiful. 9

## LABEL STABLE

PRIMATE chimp-in-chief John Warwick on a techno label that's definitely not just another bunch of banging bananas



## WHAT ARE THE AIMS OF THE LABEL?

To release quality techno from established artists and new acts from around the world. We've also started a label for limited edition coloured vinyl 10-inch singles for more experimental material and another label called Primevit to cover the darker, funkier, more soulful side of electronic music.

## WHICH ARTISTS HAVE YOU RELEASED?

Adam Beyer, Carl Lekebusch, TD5, Slam, Thomas Krone, Phuture, Marco Corala, Keltic Suns, Sound Enforcer (Dave Angel) and Cristian Vogel. We're a pretty global label.

## WHAT HAS BEEN YOUR BEST-SELLING RELEASE?

Well for quite a while it was Phuture's "We Are Phuture" which we licensed from Trax as our first release. Basically we put it out because it was one of our favourite ever records and we wanted it on our label (laughs). That got overtaken by the first Sound Enforcer and then just recently by Luke Slater's remixes of "Drumcode 1" which has sold over 8000 copies in six weeks... And it's still selling.

## WHAT ARE YOUR PLANS FOR THIS YEAR?

We've set up this new Primevit label which looks like it might go really well. We've got albums by all our main artists and we're also setting up another label, Primary, which will be in a clubber tech-house kind of vein. We'll be doing some showcases as well, you know, little mini tours of Europe and the UK.

## WHICH DJs PLAY YOUR TUNES?

Everyone really... Andy Weatherall, Josh Wink, Dave Angel, Laurent Garnier, Carl Cox, Adam Beyer, Carl Lekebusch, The Advent and loads of others who aren't so well known.

## WHAT DID YOU DO BEFORE YOU STARTED THE LABEL?

Primate's been going for two years now and our parent company Prime Distribution has been going for four. Before that I worked in distribution for Windsong, Great Asset and Mo's. Basically it's been 10 years of getting contacts, which I think is one of the reasons why we're such a strong and varied label.

Mystic Shape's "The First EP" is out on Primate now





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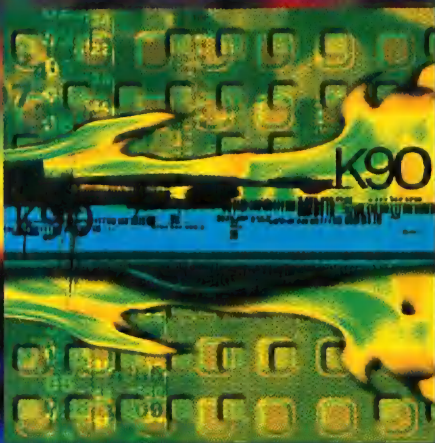
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# TRANCE

## VARIOUS ARTISTS

Dragonfly Classics  
Dragonfly

With 17 exclusive, unreleased and now deleted classics from the vaults of Dragonfly's Brixton-based psychedelic trance emporium, this is a must-buy slice for ageing hippies and electronic neophytes alike. Halucinogen's "LSD", Man With No Name's "Teleport" and The Infinity Project's "Time And Space" are just three of the gems on offer over two CDs. Unmissable. **10**

## VITAL RELEASE



## SINGLES

### INSANITY

Easy Access  
Havok

Jym Craven, aka DJ Medicine Man, serves up "Easy Access", an acid-drenched techno stormer allegedly penned in a submarine. On the flip Charlie Don't Surf invites us into his nightmare world of breakbeats, sirens and 303s. Tough stuff indeed from the mind-warped Mancunians. **7**

### KARIM

Mass Hysteria  
Alien Trax

Fish, Sherbert, Freedom and Fist resident Karim presents a full-frontal sensory assault with a massive b-line, hi-hats from hell and heavenly hoovers to boot. Label bosses Max and Amino provide the excellent re-touching on the flip. Not for the faint-hearted or the weak-kneed. Tough. **8**

### TRANSA

Enervate  
Perfecto

Dave and Brendan Webster, Lancashire lads signed up by Hook and now based in Aberdeen, see their stunning epic trancer get a welcome re-issue on Perfecto. Just as well, as copies of the original were flying out of the shops on delivery. Check this now, if you haven't already. **8**

### ROZZER'S DOG

The Pusher, the Pimp And The Panther  
SUF

Madman Kris Needs and D.A.V.E. The Drummer marry their respective mental mayhem and pounding acid into an unholy alliance of underground party chunkiness. Flip "Rozzer's Dog" (yup, the same name as the artist), however, barks more than it bites. Still worth a spin, though. **7**

### AIR LIQUIDE

Uludag  
Blue Planet

German electronica is back with a vengeance, but this time the city in question is Cologne, not Frankfurt or Berlin. At the forefront of the scene is Ingmar Koch and Jammin' Unit, collectively known as Air Liquide, whose rather splendid "Uludag" we have here. Check at all costs. **8**

### SANDMAN

Nostradamus  
Matsuri

Featuring two versions of the intense Irik Levy pounder (one of which will feature on Sandman's forthcoming "Witchcraft" album), "Nostradamus" doesn't so much predict the future as reflect the present. Warped, wicked post-psychedelic mayhem, to be exact. And rather cool, we might add. **8**

### YLEM

Distorted Reality  
Tonkin'

Bouncing bass and minimal percussion meet as euphoric keylines build to a fat,

analogue breakdown. Think synth guitars and anthemic nu-NRG. Flip "Lose It" offers more of the same, though the squelching electro chaos at the tail of the track will probably make this the preferred spin. **9**

### SUNKINGS

Starbuck  
Blueroom

Take a celestial trip through the psychedelic-tinged menace of pulsating rhythms and mind-warped mayhem that is "Starbuck". Chill out to the cool vocals of warbler Taz. Now turn the record over and lose it completely to Juno Reactor's heavyweight "Tilt And Ride" mix. Feels good, eh? **9**

### LAURIE IMMERSION

Total Immersion  
Prolekt

With a 20k rig under one arm and a bushel of weed under the other, "King" Laurie is something of a hero on the underground party scene. In between 'avin' it and running the reknowned Routemaster and Technoslut labels, he's somehow found the time for this no-holds-barred stormer. It's a proper slinna, kids. **9**

### BASS DRIVER

Another World  
Karmic

Licensed from Italy and injected with a top class Audio Pancake re-working, this classic acid trance stormer sits well in any hardish set. Check the "Brave Voyager" mix, if you like the heat turned up to the full without scorching your floor. Quality. **7**

### MARCO ZAFFARANO

Hippodrama/The Band  
Silver Planet

With two tracks taken from Marco's debut album "He Was Once A Beautiful Woman", this is a quality package which benefits from a sublime Mikrobeiniks mix of "Hippodrama". Originally available on limited import from the legendary MFS imprint, aficionados may recall. **8**

### THE INNOCENT PARTY

Serious Mindfuck  
Eruption

Kris Needs joins forces with Sarah Jane ("the sultry plains princess of Aylesbury"?!) and hammers out a psychotically frustrated killer-driller 303 mind-fuck you may have already caught live this year. Warped and wild. Would we expect anything less from Muzik's resident madman? **7**

### SCAN CARRIERS

63 Seconds  
Bellboy

Chilled to the extreme in comparison with his recent banging output, Chris Cowie's latest offering is nonetheless a slice you may want to weld into a more measured set. Expect the usual expert production and subtleties of rhythm, of course. A winner if not quite a masterwork. **7**

## AGENT ORANGE

Haven  
White

It's 909 vertigo time as a suction pump of psychedelia spews purple-ohm laced mushroom clouds onto a planet inhabited by shirtless wanderers (Davel - Ed) The flip offers much the same, but in a gentler, kinder and less paranoid fashion. Unnervingly good, yet bedroom-produced, apparently. **7**

## ALBUMS

### OFORIA

Delirious  
Dragonfly

Oforia, aka Ofer Dikovsky, has always been one of the pioneers of the psychedelic sound. As part of Indoor, he was responsible for classic cuts "The Homecoming" and "The Key". Here he seals his reputation as a psychedelic master with a selection of storming new tracks including "Maximiser", "Cream", "Outer Conception" and "Delirious". **9**

### VARIOUS ARTISTS

Transient 6 (Theory Of Evolution)  
Transient

Tim Schuld's "Mummy Machine", Lumen's "Flobb", Psychaos' "Chaos To

Order", Element Over Nature's "Megabyte" and Coma's "Eighth Hole" are just half of the tracks you might recognise from the latest installment of the Transient series. A most compelling compendium. **8**

### MENIS

Temporary Insanity  
Koyote

A stunning album from an imprint that has been really heating up of late. Here Menis (Nick Smith) journeys through night tracks into morning ambience, pulling off a polished nine tracker with considerable aplomb. "Drug Slut", "Mushroom Maze" and recent twelve "Fluff Killer" are the stand-out cuts. Totally wicked. **9**

### K90

K90  
Aquarius

K 90's debut long-player is a rushing ketamine-fuelled trip which veers crazily between darkly beautiful techno and acidic trance. That's what they told us anyway, and with cuts like "Sabretooth", "Colours", "Phantasm" and "Feel The Pressure", it's easy to see why. Be very careful on your psychedelic trips into the nether regions of consciousness, comrades! **8**

## IN THE BAG

D.A.V.E. THE DRUMMER tells us about the classic records which get his synapses snapping like snare-drums in mating season

THE first dark trance record which really turned my head towards techno was the PULSE album on Harthouse. With its subtle production techniques, deep melodies and driving rhythms, it was the smash release of 1993. "TOKYO" by RHYTHM INVENTION on Warp, meanwhile is another big favourite. I was still in my old band Back To The Planet when this came out, and it still gives me a tingle. Not being a pure DJ, as I play live a lot of the time, I love to get all retro. PLASTIKMAN'S "SPASTIK" is a classic that I would rate along with the likes of FUSE'S "SUBSTANCE ABUSE". They are both records by Richie Hawtin, of course! The best live set I have ever seen is when Richie played this live at Glastonbury in 1995. It was extremely influential on the kind of thing I do now.

Fuckin' yeah! I reckon punk is still the greatest outlet for energy, irony and social comment ever invented, so my next choice is DEAD KENNEDY'S "PLASTIC SURGERY DISASTERS". Every track bangs like a shithouse door in the wind. It's fuckin' great!

My last choice has to be the amazing five track mini album



which appeared on Harthouse back in the mid-1990s. It was "FUNALOGUE" by HARDFLOOR, of course, and the whole album is incredible, especially the ground-breaking "Into The Nature", which surely ranks as one of the all-time greatest techno tracks. Don't you think?

D.A.V.E. The Drummer is one third of Hibe Nation with Irving Welsh and Kris Needs, who have just released 'I Sentence You To A Life Of Dance'. His own 'Imprint' on Smitten and 'Shudder And Twitch' on Boscaland are out now

## CHECKLIST

- ★ PULSE - "Surface Tension" (Harthouse album)
- ★ RHYTHM INVENTION - "Tokyo" (Warp)
- ★ PLASTIKMAN - "Plastik" (Nova Mute)
- ★ FUSE - "Substance Abuse" (Warp)
- ★ DEAD KENNEDY'S - "Plastic Surgery Disasters" (Alternative Tentacles album)
- ★ HARDFLOOR - "Funalogue" (Harthouse)





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## DOWNTempo

## \* VITAL RELEASE

## VARIOUS ARTISTS

Eleven Phases

Sublime

A blinding compilation and a concept so obvious, you wonder why it's taken so long – namely, Detroit's most famous (Kenny Larkin, Claude Young, Robert Hod, Eddie Fowlkes, Will Web et al) doing theirowntempo thang and drawing deep on their funk, electro and hip hop roots. Every track's a winner. So Detroit's not dead after all, it's just reinventing itself. Let's hope there's plenty more where this album came from. **10**



## SINGLES

## SNIPER

Sniper

white label

Information on this 10-megaton new funk bomb is scant to say the least. One side is dreadful wannabe big beat while the other belts off down the fast lane of funk's speediest motorway with Sixties horns a-blasting, a boombastic bassline, some nutter shouting "maximum dough" (maybe), rapid-fire drums and a general intent to mercilessly mow down everything in its path. Dancefloors, watch out. **7**

## MONEY MARK

Head In Your Hands

Mo'Wax

A welcome return for the Beasties' affiliate, undisputed king of the lo-fi ballad and chippie-for-hire. "Head" is glorious sleazy madcap pop in the Money-man's inimitable organ-fuelled style, while "Stone Whirl" is a heavily opiated analogue ramble, a real funky fugue. Plus there's a great Dust Brothers remix of the old classic "Cry". Who's to say Mark still won't be the next Beck? We're watching. **8**

## COLD CUT

Timber

Ninja Tune

Available in myriad formats, "Timber" is that rare thing – an electronic protest track which truly kicks. Bristling with the energy of a thousand eco-activists on the march, this anti-deforestation statement is world music without the standard clichés. The video is awesome too, and with a host of remixes from As One, Dot's Quant and Journeymen, it's another package that maintains Ninja Tune's status as boundary-breakers. **8**

## CHOCOLATE WEASEL

Music For Body Lockers

Ninja Tune

Seems like T Power has toned down his furious "fungle" sound, if this new project is anything to go by. And it's a definite boon, as the original version body pops onto the lino of 1998 with a sleek, retro-electro feel like Plaid doing head-spins with Grandmaster Flash. The tripped-out dub of "Reworked From Scratch" is sweat-inducingly good too. **8**

## PADDINGTON BREAKS

Smart But Casual

Ill

Like Squarepusher and latter-day Aphex, Mr Breaks specialises in making the unclassifiable that frequently borders on the unlistenable. Much of this EP is so frenetic and freeform. Anadin are going to make a killing, but check "Biztalk" with its Black Dog-style alien funk feel or the angular limb-shaking fun of "Red Cars Move In Packs" for proof that this furry little bear can still get with the groove. Now where did I put my marmalade? **7**

## FRIDGE

Lign EP

Output

Who else but Fridge would base an EP around a track that's a mere 38 seconds long? Not to worry, though, because the other three tracks here are further proof that when it comes to taking stoned guitar-funk out on a limb, Fridge go two steps further forward than all the competition. Idiosyncratic stuff from a band with a true sense of adventure. **8**

## WAIWAN

Goddess

Autonomy

Pulling together a thousand different strands of deep jazz licks, funky breaks and a gorgeous flute solo, Waiwan's latest is a real cat's cradle of a strut, the kind of late-night dreamy affair you want to hear under the stars down some Balearic beach party. On the flip, the ever-brilliant Jimpster does his smooth jungle thing with the usual flair. **8**

## DORIS DAYS

To Ulrike M

Dorado

This Swedish trio's take on dark trip hop in the form of an ode to the Baader-Meinhof gang struggles to get past the inevitable Morecheeba/Moloko comparisons, but what a great set of remixes. After their superb Radiohead mix last year, Zero 7 again hit the spot with a magnificently melancholy slice of twisted slow jungle, while Amalgamation Of Soundz and Vienna's Tosca also come up trumps. **8**

## FUSELAGE

Put Your Foot Down EP

Kahuna Cuts

Third release for the Kahuna boys label and at last, one that truly rocks with equal amounts of irrepressible energy and genuine no-big-beat-chicanery cool. Splicing up the toughest of Sixties funk grooves with loads of mad squelching and a bassline so fantastically elasticated you'll be jumping through hoops when you hear it, it's matched by a Sol Brothers remix which represents the Freskanova crew at their dancefloor best. **9**

## DEEDS PLUS THOUGHTS

Wig Shaker EP

Sophisticuts

From the guys behind Brighton's top nu jazz/funk clubs Shake Your Wig, an EP so crammed full of sweat-loaded tracks, it's the Fatboy Slim remix that's actually the weak link. "Rhythmic Haze" wigs out in a whirl of deranged breakbeat action with a neat psychedelic keyboard climax, while "Blackbird" is straight out of the Ashley Beedle school of new loungin' cool. **8**

## SPONG

Stickleback EP

Third World Disco

No idea who or what this lot are all about, but any band who can twist the

Velvet Underground's "Venus In Furs" into a deranged beat excursion are definitely worth checking. The key tracks here are actually the hugely enjoyable filtered breakbeat funk of "Phunkin' El" and the haunting slow-burn "Farewell Performance". Only a tosh prog house number disappoints. **7**

## BYRON WALLEN

Winds Of Change (Black Science Orchestra Remix)

M.E.L.T. 2000

It's not often that Ashley Beedle's boys make it into this column, but this remix of jazz bod Wallen has a wonderfully distinctive light, breezy Balearic disco feel to it we just couldn't ignore it. Shuffling its way to mellow dancefloor heaven, Wallen's original sax is subtly incorporated into a remix that proves Beedle is most definitely the black nu-jazz master. **8**

## ALBUMS

## ACUSTIC

Star Quality

April, Denmark

Acustic's Jesper Skaaning continues to explore the fertile hinterlands of beautiful electronic music long since abandoned by most of the original "Artificial Intelligence" crew. "Star Quality" positively glows with radiant melodies and tingling techno lullabies, adding more fuel to those claiming that Denmark is the next Paris/Glasgow/Prague/Grimsby. **7**

## FRIDGE

Semaphore

Output

The second album from post-rockers Fridge taps perfectly into the lo-fi space between avant-rockers like Mogwai and Tortoise, "Lo Fat Diet" and "Chroma" in particular show why last year's "Angelpoise" made them faves for this year, as meandering guitar licks and ultra-loose basslines swing free like an instrumental Appalachian bluesgrass band on late night downers. And if that sounds good, just wait till you hear the b-side. **8**

## STATE OF THE ARTIST

Sailing for continents of cool while swerving waves of mediocrity, are GROOVE ARMADA the epitome of Balearic glory?



IF GROOVE ARMADA were an island, they would surely be somewhere in the Balearic chain. Not Ibiza but some far more discreet, undiscovered gem, where secret coves hide golden beaches, where funk junkies toll around in the afternoon rays, grooving like bong-mashed octopi and gradually working themselves up to the madness of some midnight full moon party. If their debut album, "Northern Star" were any more evocative, they might just find themselves doing soundtracks for Lunn Poly and First Choice. This is Club Tropicana goes nu-house with a hefty dose of sun-kissed eclecticism sprinkled liberally on top. So where did this tropical flavour come from? "Er, actually, we recorded it in a week in a cottage in Yorkshire" replies Tom Findlay, one half of the Armada along with partner and man-giant Big C (Andy Cato). "For me, it's more about fireside ambience. The outstanding track for us is 'At The River', which we literally did by firelight, so it does have that

sort of Hovis, 'Brassed Off' feel to it." "Northern Star" is that rare beast – an album that draws on a thousand different styles all linked together with a sensitivity for pure funk that's neither whiffy nor po-faced. Something to do, perhaps, with the pair's backgrounds. Andy also makes spacey house as Qattara and part of The Beat Foundation and Tom's background lies in running clubs dedicated to jazz, funk and disco. They're talented blokes – Andy not only studied at Oxford, but also won Young Jazz Musician Of The Year twice running. In the meantime, they're still choosing a name for their forthcoming Junior Boys Own project. "I don't know" Tom quips. "How about Titanic? Like, riding on the back of the film's success. It would probably go down quite badly."

Groove Armada's 'Northern Star' is out this month on Tummy Touch. For a review, see the album pages



## BREAKBEAT

## HARDCORE



## \* VITAL RELEASE

## SOUL OF MAN

Love & Hate  
Finger Lickin'

With slowed down drum & bass and moody synths, this single (Finger Lickin's first) strays into Dave Tipper territory. One side has manic preacher-style vocals while the other side is almost the same but without the vocals. Chopped-up beats, dark sounds and some cool, dubby FX make this a welcome entry for Finger Lickin' to the world of breakbeat.



more swearing. Do we think such bad fucking language is clever? Yes we fucking do! **8**

## THE PECADILLOES

The Wanting Song

Fine Art

This lot sound like indie dance rockers with their rasping, whiter-than-white male vocals, guitars and imitation acid overtones. An instrumental version tweaked and made less retro is dearly missed on this because in its current format it doesn't cut the mustard. You can't just stick a breakbeat on your track and hope for the best anymore. **5**

## SOLID GROUND

Relegation Dogfight EP

Hard Hands

This three-tracker, the second Solid Ground single, is all highly produced, rollin' breakbeat business. There's a classy production throughout with plenty of breathing space with the emphasis on experimentation. The most dancefloor-friendly cut has to be the AA side where moody ambient textures rub shoulders with some dark noises and a heavy bassline. **9**

## DJ PUNK ROK

My Beatbox

Indepiente

It opens with sirens wailing and a police radio message warning of a mean motherfucker with a black beatbox. A tiny beat creeps in then a big mother of an electro beat shakes you down. Vocoders, more samples than Allied Carpets, Pac Man sound FX and an extremely hooky analogue riff make this track a must for all beat freaks. **9**

## DNA &amp; JUSTINTIME

Touch My Heart

JAL Pre

A jolly number here from DNA and Justin Time with pleasant vocals from "Becks" and a nice piano line to keep that smile glowing on any happy hardcore raver's boat. The melody is very poppy with some good analogue type sounds and string riffs. Crowd-pleasing happiness all the way. **7**

## HAM &amp; BRISK

On And On (Slipmatt Remix)

Next Generation

A remix that I knocked up for Ham and Brisk keeping most of the same stabs but with a different arrangement and an up-to-date feel including a heavy bassline to give the tune a bit more depth, as well as changing the original squeaky vocals to a sensible pitch. Look out for the flipside which is a new tune by Ham called "Life". **8**

## NAKATOMI

Children Of The Night

Peach

Something here from the Dutch duo and remixed by Scotland's techno nutters QFX. The track is totally commercial and as this was received on CD format, I assume they're aiming for the mainstream commercial market. However, this is happy, bouncy techno with ultra-catchy riffs and vocal hooks, so if you're into happy Dutch or Scottish hardcore, you'll love it. **7**

## SY &amp; UNKNOWN

Listen To The Ace

Quosh

Sy & Unknown are back with a vengeance with this heavy cut that includes some gangster-sounding rap and a sensible tempo. This is 1998 style with fluffy synths contrasting with a heavy bassline, although keeping the

## AIR LIQUIDE

Uludag

Blue Planet

This release is made up of four parts. Part One is most likely to tickle your fancy. It's a hybrid of two-step funk grooves with dark ambient noises, subtle pinches of funk and some atmospheric percussion. A cross between German electro/techno and Van Helden, kind of Jack Boots meets jack-your-booty. Nice. **8**

## URBAN DK

Done Some Damage EP

Critical Mass

As the title suggests, this is a hybrid of electro and boggle. Imagine Africa Bambaataa grew up in Jamaica instead of the Bronx. Absolutely wicked rhythms come at you with a whistle here and a sampled stab there. The only other track I've heard in this vein is the Basement Jaxx mix of Ronnie Richards. Between the two of them they could be the start of a new raggelectro, boglebreaks movement. Who knows? **9**

## SILICON VALLEY DEF STARS

Lizard

Kickin'

Glenn Urquhart's Silicon Valley Def Stars project has been going from strength to strength recently, and his debut EP is still in demand nearly two years after its original release. Before recording "Lizard" I reckon he must have had at least 3 Shredded Wheat for breakfast, because this one's as dark and hard as you like with menacing stabs. An excellent EP from a crew we'll be hearing more from. **8**

offbeat stabs and kick drum and some obvious Sy & Unknown stab sounds. The other side also contains a proper bassline for the ravers. **8**

## WICKED SOUND

Eternity

white label

The funky drummer kicks this one off with some Rebel MC vocal samples along with all the usual percussion. The piano line is sort of bouncy and then there's a nice bassline which rides underneath. Some of the riffs are not so original, but overall the tune works well, especially the bassline. **7**

## ARTIST UNKNOWN

Panikattack

white label

A blatant rip-off of Rabbit City's massive "Panik" by an unknown artist who obviously knew what they were doing. The intro kicks in with a heavy "Amen" breakbeat, kick-drum and "Feel The Panik" vocal stabs. The original riffs are all there on top of a nice new bassline and some different old school rap samples. The production is spot-on as well as the arrangement and an intensity drum & bass section. **9**

## SEDUCTION

Everybody (Demo Remix)

Impact

Something a bit different here on the remix tip from Demo with a very dark edge and some riffs which could easily be from a good science fiction film. An extremely heavy "Amen" break and some deep bass lay the foundations whilst spooky echoed sounds ride over the top. Eventually we reach the uplifting riff with the "Everybody" vocal. Good to see that somebody who's on such a roll has the bottle to try something different. **9**

## SINGLES

## THINKHEAD

The Pledge

ffrr

Taken from DJ Ikey's "Funky Breaks" CD, this tune is split into two halves, one half covering house and the other breakbeat. On the breakbeat side Florida's Q Burns delivers the goods with his bleepy synth mix. What brings the mix alive is that rarest of creatures on a USA breaks record - a bassline, and in this instance it's a phat bastard. **7**

## STONE DRIVE

Planet Hopping

Botchit & Scarper

The brothers Tillock (Paul and Kenny) show us their songwriting prowess

with this dream-laden offering featuring soothing jazzy chords, rolling beats, flanged sax and analogue pulses. The instrumental mix works best for me, and is especially useful towards the end of an evening. Ooer! **8**

## DIRTY POTS

You Mudda Fucker You

Western

Dirty Pots are Dennis White and Tommy Onyx, who also record as Charm Farm and Love Club. Gravity Wheel's mix gives a fresh tack on electro with "You can fuckin try me falso, you mutha fucka" (Joe Pesci in "Casino") laid over sparse beats. Squelchy rhythms and a Prophecy riff break down to murderous gunfire before the track kicks back in with ye



## SY &amp; DEMO

Sensation

Vital Element

The follow up to the massive "Love And Devotion" and what an excellent choice it is. The basics are the same with chopped-up rap vocals, a heavy "Amen" break and the same vocalist. Loads of tension and wicked sounds take you up to the middle break, which is a house beat with housey stabs and snares. First class production, arrangement and originality to make this a classic. Be sure to put in an order at your local record shop. **10**

## \* VITAL RELEASE

## SINGLES

## TRIPLE J

Passion

Just Another Bootleg

Full on and stompy from start to finish in a Triple J fashion with excellent quality and style. Although this is sample city, it has been done very well and without the slightest squeaky vocal. All the best elements from the original are right there in the mix, but with a faster tempo and a harder edge. This one is a definite crowd pleaser. **8**

## SUNSHINE PRO

Above The Clouds

JAL

Sounding very much like something from 1994 with its heavy "Amen" breakbeat and no kick-drum. Some people will moan and say we should be moving forwards, not backwards in time, but I say fair play to the crew for doing something different from the usual 1997 formula which has become so stale in recent times. An excellent remix with loads of good, deep old school vibes. **8**



# TERRY CALLIER

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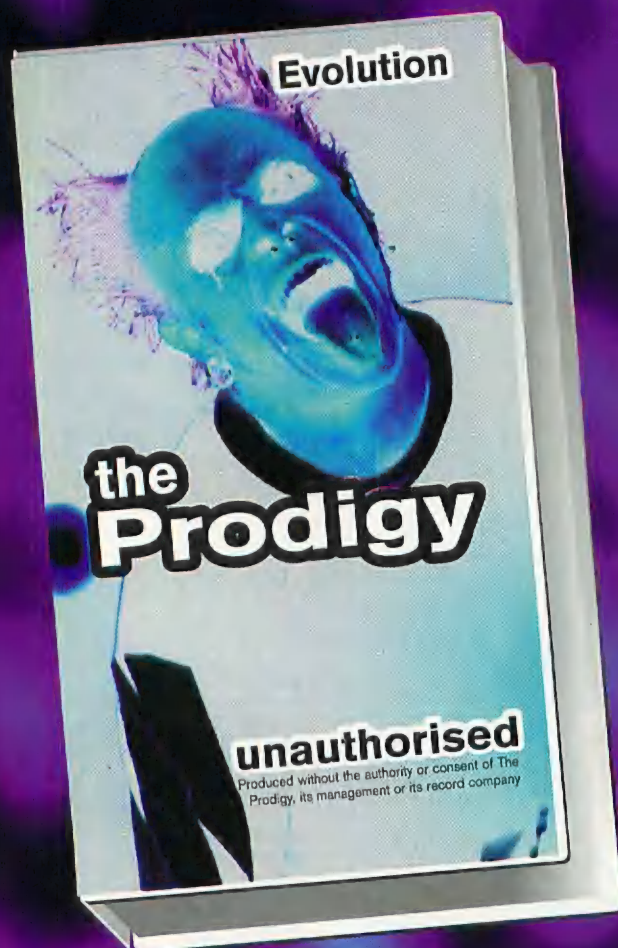
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## REGGAE

## SOUL

## \* VITAL RELEASE

## ANTHONY B

Universal Struggle LP  
VP, USA

"Universal Struggle" fulfils the promise Tony B displayed on his 1996 debut "Real Revolutionary". Far more polished but without losing its raw energy and brutal political lyrical content. Bell's variable cultured riddims bring out the best in the young bobo dread, who controls the mic with poise, fluidity and maturity. One of the classics of the roots & dancehall era. **10**



## SINGLES

## GLAMMA KID

Power Supply  
Mafia & Fluxy

Sing-jaying over Mafia & Fluxy's catchy ragga waltz riddim with glowing exuberance, Glamma Kid just keeps on improving. He has so much poise, you'd think he was born with a mic in his hand. The B-side, utilising Busta Rhymes' "Put Your Hands Where My Eyes Could See" break, is just as good. **8**

## MERCILESS

A Who Dem Box Down A Foreign  
Greensleeves

Merciless counteracts Bounty Killer's "Irrelevant Rime" by gloating over Bounty's recent misfortune. He got

beaten up by a Miami promoter. Merciless freestyles without pause over the Annex Crew's lively "Refugee" riddim that also features a golden country & western-style mouth organ riff drifting throughout. His best tune since "Mavis". Play this in a clash, and the clash done. **9**

## GOOFY

Somebody Just Poop  
Greensleeves

The most disgustingly humorous track since Biz Markie's "Pickin' Boogers", this track celebrates farting in all its glory. Whether it's a stoosh poop or a run belly poop, Goofy takes great pleasure in graphically detailing each obscenity over Danny Brownie's appropriately titled "Filthy" riddim. **8**

## SIZZLA

Made It So  
Henfield, Jamaica

More on a ragga tip than his recent material, Sizzla chats furiously over a fairground-style riddim with a heavyweight bassline declaring: "Babylon you made it so/You drink the blood that flow/Influencing the ghetto youth to kill themselves." Full of breathless energy and conviction. **9**

## ALBUMS

## BEENIE MAN

Many Moods Of Moses  
Shocking Vibes

As solid as this is, you always feel the riddims on this album don't quite do Beenie's flawless vocals justice. The problem is Beenie voices better tunes for other studios than his own Shocking Vibes productions, who produce the majority of this album. Still one to purchase nonetheless. **7**

## PURE SILK

The Journey (The Mission Is Possible)  
Sir George

Pure Silk is a collective of musicians, with the London Community Gospel Choir taking centre stage on this reggae/gospel album. "The Journey" combines strong harmonies beside Anthony Brightly and Stone Love's refined lover's rock-style production. The results far exceed the concept. **7**

## VARIOUS ARTISTS

Randy's - 17 North Parade  
Pressure Sounds

Clive Chin (owner of US distribution giants VP) was one the most underrated reggae producers of the Seventies. "Randy's - 17 North Parade" brings together a fragment of Chin's finest productions from 1969 to 1978, including an early Gregory Isaacs and Dennis Brown at their raw best. **8**

## TONY REBEL

If Jah  
VP, USA

The Godfather of the roots and dancehall genre finally licks with an album that befits his legendary status. The spiritually uplifting "If Jah" is a celebration of life and Jah. Rebel's soothing voice - whether singing or chatting - cushions a selection of his own original riddims as well as a selection of Bobby Digital, Fatis and Donovan Germain's tried and tested riddims. Classic. **9**

## CAPLETON

I Testament

African Star, Def Jam, USA

"The Prophet" is back. Whether it's Stuart Brown's full-blooded cultural riddims, Sly & Robbie's experimental tracks, or even the hip hop tracks, "The Prophet" spits untold Rastafarian prophecies with startling vocal vibrancy. Easily his best material in years. **9**

## \* VITAL RELEASE

## LEVERT, SWEAT, GILL

My Body  
eastwest

Make no mistake brothers and sisters, getting these three heavyweights together is no mean feat. Whoever thought of this combination of three of the most mature voices in soul music today should be given more than a medal. The song isn't really up to much, just a repeated phrase over and over, "It's your body/It's my body babe", but the way it's laid down, now that's the difference. Sweet, simple but so damn soulful. **10**



## HINDA HICKS

When You Touch Me There  
Island

When you get the flavour of month joining forces with one of the best ballads writers on the planet then you know sparks are gonna fly! Hinda's sultry vocals suit Leon Ware's sexual lyrics and the whole thing glides down faster than a dozen oysters, and believe me it has the same effect. Real sex for those bored of the Adult Channel. **9**

## ROBYN

Show Me Love  
RCA

Now this is an innovation, an r&b record which actually elevates itself above ballad standard. Production and the mixes are very slick, but the lady sounds like Mickey Mouse on helium. A hit it will be, but soul it is definitely not. **3**

## N-TYCE

Telefunkin'  
Telstar

With two Top 20 hits to build on, you can't go wrong. Or can you? It's definitely a case of the right producers or remixers making a hit tune out of a pile of dung, and I'm sorry to say that is definitely the case here. The song is so dire and won't make a decent mark on the credibility stakes. **3**

## DENI HYNES

Delicious  
Mushroom

Ahh, at last something with pure grit, raw around the edges and a vocal and song that actually hits the spot. The bassline is one to die for and it's got a funky feel to the whole thing. It also features London's finest soul son Don E. Delicious. **8**

## PLUS2

Somethings Do  
MML

This little soul 'n' disco dancer is already raising dust. All that's known about this happening production team is that their roots are in quality black music. Well, if they keep producing top

dance cuts like this then it's only a short step to the big one. An infectious tune that just won't go away. **8**

## ALBUMS

## UNCLE SAM

Uncle Sam  
Stone Creek

Uncle Sam aka Sam Turner is one helluva lucky bastard. Fancy getting picked up by r&b superstars Boyz II Men and being signed to their Stone Creek imprint! As well as this incredible start to a career, Sam also has a distinctively smoky vocal style which is undeniably infectious. This is no killer debut album, but definitely one to build on. **7**

## BUM'S RUSH

Bum's Rush  
M Records

This is a case of seven guys getting together and, I might add, seven guys who can actually play with a passion for all things funky and jazzy. Arrangements could be a little tighter, but let's not squabble over minor details. Nineties fusion that really kicks! **8**

## VARIOUS ARTISTS

Pure Soul Volume III  
Expansion

By Richard Searling and Ralph Tee, two of the best soul radio DJs this country has to offer, this is the real McCoy, the undiluted roots of what is known as the connoisseurs (or collector's) circuit. Everything is here, from Keni Burke to Lewis Taylor and beyond. A great start for anyone wanting to start a soul collection oozing with class. **9**

## PACIFIC JAM QUARTET

Put Some Juice On It  
Jump Cut

It's almost a step back into time, back to those hazy days of the mid-Seventies when every self-respecting musician of the black music persuasion decided that making funky jazz licks was definitely the order of the day. Hard basslines, fatback drums and wah guitars, sound as tough now as way back when. **7**

## SINGLES

## SOMETHING FOR THE PEOPLE

My Love Is The Shhh  
Warner Bros

My love for Nineties r&b is definitely on the wane. It's not that the songs are below par, it's the way the songs are sung that gets up your back (usually so soulless). But there are exceptions and this is one that does cut the mustard. The bassline is one easy mother and the vocals are, for once, right on time. **8**

## THRILLER U

Here I Come  
Adept/Avev

Out at last after floating around the soul floors for the last couple of months, this sweet slice of r&b has all the potential of a big crossover tune. Produced by Bluey from Incognito, it's a true testament of matching the right people together, the singer and the visionary. A nice package. **9**

## FAMILY STAND

Ghetto Heaven  
Perfecto

The original 1990 club hit reissued again for those of us who didn't quite grasp the slow 'n' low vibe the first time around. The vocals on this are

unbelievable, awesome and it definitely has stood the test of time. It might have a new paint job via mix technicians Jeff Ishamel and Roger Ruff but the original licks are still the ones to follow. Timeless music. **8**

## ALLURE

All Cried Out

Sony

It's a Number Five smash hit in the US Nationals, with blue-eyed soul diva Maria Carey on production credits and requests for the video on cable TV have jammed the phone lines. Now that r&b is scoring points on the UK Charts you can bet your Christmas socks 'n' undies 'n' long johns as well that this will cross over here, but it still doesn't make it a great record. **5**

## SHOLAAMA

Much Love  
WEA

Such is the power of a good vocal. This lady has very little to worry about if she continues with classy output like this. The mix that causes havoc is "The Ignorants Featuring Glamma Kid" who keep the grooves ruff 'n' ready yet stripped and cut to the bone. They've found that perfect harmony between a credible club mix and a crossover hit. This should be huge! **9**





eq

# pleased to bleep you

electronic whatnot for thrill jockeys, innit!

## cd software

HERE'S a quick run-down of the latest batch of sample CDs and CD-ROM fun available.

First up, there's "Loopzilla Funk Guitar And Bass", a collection of funk loops played by the legendary disco funkateers The Gap Band and Boo-Ya Tribe. It's a double and for your £69.95 you get a whole bunch of wah wah guitar licks, basslines, multi-tones and all kinds of super funk nonsense that should liven up your guitar-less mixes.

For DJs, there's the five CD collection from the DJ Intermix series. They are designed for DJs to use in a live situation and are filled with usable stereo loops, hard panned dual mono loops and percussion breaks, as well as beats and other grooves. Handy for studio projects, too. The Clubsphere titles are £19.95 a piece.

Meanwhile, the popularity of mix-in-a-box software gathers pace with "Mixman Studio". Chuck the CD in your PC, and all the elements you need to put together club anthems are there at your finger tips. All you need to do is make the right selections and put them in order. "Mixman Studio" also enables you to put your own voice into the mixes and has the facility to swap mixes over the Internet. You'll need Windows '95, 16 MB of RAM and £39.95 to get involved.

Finally, for all the acid afficiandos, there's the new sample CD from Sweden's e-Lab. Acid wobbles a go-go for the truly frazzled at £59.95.



## vintage machine of the month: the minimooog

FOR a while, it looked like Moog might become the Hoover of the synthesiser world. In the early Seventies the word "Moog" covered all synthesisers for most people. And not without good cause. Bob Moog (he pronounces it "Mogue", but we prefer "Mooooog") developed the machine in the Sixties and it went on the market in 1970 for £1,200, a price which they can still nearly reach today. If you can find one that is. It went out of production in 1981, much the dismay, we suspect, of prog rock dinosaurs like Keith Emerson and Rick Wakeman who both used banks upon banks of them in their set-ups.

There's no MIDI, they're monophonic and have no memory banks, but they make the warmest, fattest noises you're likely to hear and remain probably the best analogue, vintage monophonic synth. Three oscillators, six wave forms on each, and the legendary Moog filters, together with the sorely missed one knob, one function build of early machines all make the Minimoog a classic.

If you do find one, chances are that it will drift out of tune and be unpredictable, but there's something about its Dr Who looks and the startling array of sounds it's capable of which make it endure and owners unlikely to part with their models. A classic.





## machine of the month: voyager 1 beat extractor

TAGGED as the "Future Of DJing", the Beat Extractor from RED Sound Systems is an amazing little box which could transform the way you think about your DJ sets and, the way you work in the studio.

There are already beat counters in a few DJ mixers which are designed to help you match BPMs

between decks visually, but they're often a tad unreliable and all they do is display the BPM with an LED.

The Beat Extractor not only displays the BPMs of two separate channels, but then generates MIDI timecode according to the BPM of the audio input. This means that the Beat Extractor can be connected via a MIDI cable to any piece of MIDI hardware whose tempo will then be locked into the tempo of the record you're playing. It will also generate MIDI time code from other sources like CDs or tapes.

If you use DJ-oriented gear like the

Roland MC-303 or the Rave-o-Lution 309, it will automatically synch its tempo to the tracks you are DJing. It can also be linked to any sequencer or computer, enabling you to control a whole studio set-up from your decks. And it's accurate to 0.01 of a BPM.

You run and pause your sequencer from the Beat Extractor, change the start point of your MIDI sequencer with any point in the audio track and the Cue button enables you to pre-set the BPM of the audio track so both it and the MIDI sequencer can kick off at the same time from a chosen point in the audio track.

RED Sound offer a 14-day trial period for those who buy the Beat Extractor directly from them and the guarantee on parts and labour last for three years.

There's a whole bunch of maths going on in this wee box at lightning speed which should make life for the harassed DJ a lot easier and tempt more into experimenting with extra sounds sources in the DJ booth, and that's good news for everyone.

*The Voyager 1 Beat Extractor costs £249.50 and is available from RED Sound Technologies on 01494-429-321*



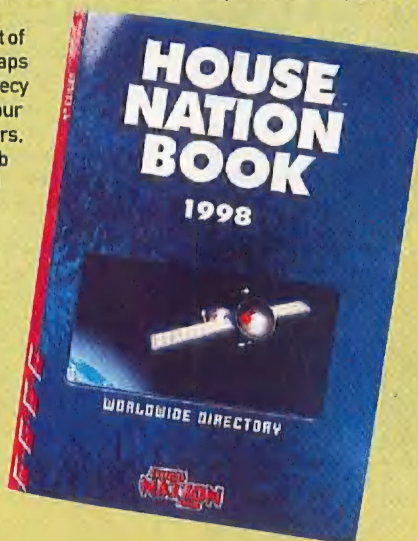
## top read: house nation

INSIDERS in the music biz have a couple of tomes they would feel naked without. The White Book and The Music Week Directory. Both of them are a mine of contacts for record companies, pluggers, pressing plants and media. Between them, they cover every need anyone who works in the industry is likely to have.

Except they don't. The explosion in dance music has left these two slightly on the hop, with the proliferation of underground labels, clubs, distributors and the like speeding along in its own fast lane. For the harassed dance bod who is frustrated by reams of irrelevant rock information in the usual directories, "House Nation", now in its fourth year, is a boon. It has world-wide contacts for bookers, clubs, club decorators, labels, home studio gear distributors, lawyers, light and sound companies, radio stations and record shops across the planet.

Need to know the best record shops in Johannesburg or a list of press contacts in Japan? Perhaps you want to book Etienne De Crecy for your birthday party? This your book. It includes phone numbers, addresses, contact names, web sites and email addresses and is, frankly, indispensable.

*Available from Tower Records and Virgin Megastores and via mail order from Francosonic. Speak to David Daunis on 0171-978-6846*



## directory

Techno shopping across the nation

### Manufacturers

**Roland UK:** 01792-515-020

**Harman Audio (Cubase):** 0181-207-821-039

**Databecker (software):** 01420-227-07

**Korg UK:** 01908-857-100

**Quasimidi:** 00-49-642-294-020

**Sennheiser UK:** 01494-551-551

**Spirit (Soundcraft):** 01707-665-000

**Technics:** 01344-853-929

**Time & Space:** 01442-870-681

**Vestax:** 01428-653-117

**Yamaha:** 01908-366-700

### Dealers

**Rose-Morris,** 11 Denmark Street, London WC2H 8LS. Tel: 0800-376-9101

**Sound Control,** The Elgin Works, Dunfermline, Fife, Scotland, KY 12 7SD. Tel: 0800-525-260

**Percy Prior's Music,** 31 Octagon Arcade, High Wycombe, Bucks, HP 12 2HT. Tel: 01494-443-418

**Active Sound,** 84 Queen's Road, Watford, Herts, WD1 2LA. Tel: 01923-246-282/444-599

**Sutekina Mail Order.** Tel: 0800-371-129

**Sounds Live,** 27/29 Dean Street, Newcastle On Tyne, NE1 1PQ. Tel: 0191-230-3422

**Music Village,** 10 High Road, Chadwell Heath, Essex. Tel: 0181-598-9506

**Music Village,** 86 Mill Road, Cambridge. Tel: 01223-316-091

**Dawsons,** 65 Sankey Street, Warrington, WA1 1SU. Tel: 01925-245-422

**Electro Music,** 82 Copley Road, Doncaster. Tel: 01302-369-999

**Andertons,** 58/59 Woodbridge Road, Guildford, Surrey, GU1 4RF. Tel: 01483-456-777

**EMM Ltd,** 679 Christchurch Road, Boscombe, Bournemouth, Dorset, BH7 6AE. Tel: 01202-395-135 ext. 130

**Intasound,** 70 Narborough Road, Leicester, LE3 0BR. Tel: 0500-515-256

*Shops wishing to be included in the directory should fax details to 0171-261-7100 clearly marked the attention of Mark Roland*





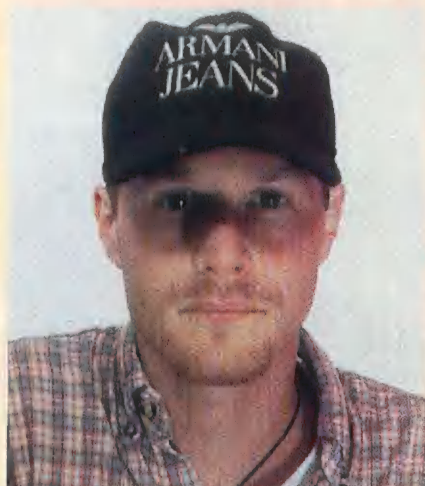
**BB**

# bedroom bedlam

edited by BEN TURNER

## TOMORROW'S DJS TODAY

FANCY PLAYING AT THE MINISTRY? OR OPENING FOR SVEN VATH AT THE ORBIT? LOOK NO FURTHER



### MARCH 1997 STEVE GERRARD

Broadcast date: Friday February 13

CONTACT: Birmingham

0121-358-7089

BORN: 10.5.68

**HAVE YOU ENTERED BEFORE?** Yes, I entered four months ago. I was inspired to do so because I'm bored of making tapes which nobody ever gets to hear.

**WHAT HAS HELPED YOUR CAREER?**

My broad taste in music. I get to DJ every weekend, but I play in very different places. I started off spinning at indie clubs and then, as my musical tastes

developed, I began to get dates in other places. Clubs just seem to ring me up and ask me to play different styles. I own just enough records in every genre to get away playing anywhere. I recently played an r&b set. Essentially, my favourite style is trance and I love the new breakbeat sound being pioneered by Adam Freeland and Rennie Pilgrem.

**WHICH CLUBS HAVE YOU PLAYED AT?** Athletico at The Sanctuary, which came about from meeting one of the promoters at the Medicine Bar. I used to help them out with promotion and I blagged my way in from there.

**FRUSTRATIONS?** Not being able to play exactly the style of music I want. I spend so much money on records that I never get the chance to play out.

**FAVOURITE DJS?** Jose Padilla, Anthony Pappa, Sasha and Adam Freeland.

**FAVOURITE CLUBS?** Renaissance and Athletico.

**FAVOURITE LABELS?** Mo' Wax, Jackpot, Hook and Stress.

**CLUB CLASSICS?** Future Sound Of London's "Papua New Guinea" and anything by Rabbit In The Moon.

**WINNING TRACKLISTING:** Morcheeba - "Trigger Hippie" (China)... Massive Attack - "Rising Son" (Circa)... Primal Scream - "Vanishing Dub" (Creation)... Lionrock - "Snapshot On Pollard Street" (Deconstruction)... Depeche Mode - "Useless" (Mute)... Radiohead - "Climbing Up The Walls" (Parlophone)... Bob Marley -

### RUNNERS-UP

2 STEFAN KNELL from Colindale (techno mix)

Broadcast date: Friday February 20

3 DJ AINSLEY from Nottingham (house mix)

Broadcast date: Friday February 27

4 MATT JACKSON from London (speed garage mix)

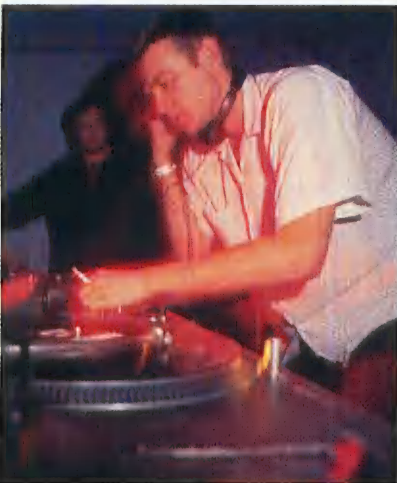
Broadcast date: Friday March 6

Brazilia - "DP's R Us" (Pork)... De:Sender - "Om" (Ultimate)... Courtney Pine - "Tryin' Times" (Loud)... Leftfield - "A Final Hit" (Hard Hands)... Air - "Sexy Boy" (Source)... T Tauri - "Joy To The World" (Hardkiss)... U.F.O. - "His Name Is..." (Talkin' Loud)... Chapel Of Rest - "Therapy" (OOH)... James - "Thursday Treatments" (Mercury)... Jose Padilla - "Walking On Air" (white label)...

**MUZIK'S BEN TURNER SAYS:** Last month we called for Muzik readers to send us chill out tapes, in the hope that our roster of young DJs would broaden itself out and take the Bedroom Bedlam name to clubs like Sunday Best and feeder bars across the country. But we didn't expect such a great response. It seems that whatever style you lot spin as the main course, you all have a collection of downtempo classics to boot. Take Steve Gerrard. His main sound is epic house, but he's also sent us a classic selection of

downtempo cuts which would suit everywhere from Athletico to a daytime slot at Cafe Mambo in Ibiza. Showing no signs of snobbery with the inclusion of Primal Scream, Depeche Mode and Radiohead, the set drops into reggae with Bob Marley, soul with Erykah Badu before going all mushy with The Starseeds and Fila Brazilia. Gerrard's mixing is of the simple fading technique, but when the records are this good, you really can't hold it against him. Perfectly programmed, this man needs his own headlining night at Birmingham's Circo Bar as soon as possible. We await their call.

**JASON BOARDMAN SAYS:** This is really nice mixture of underground tunes and obvious backroom classics. It's great to see people plugging Air to the maximum, as they are always a party favourite. Steve uses dub really well, a sound which is often ignored by the backroom massive in favour of r&b and he obviously loves strings and pads. This winning tape is one for the beach and one for all the smokers out there. I wish him all the best, because it's a nightmare out there.



### MY BEDROOM HELL Or not, in the case of Tall Paul

"MY father owned a record shop so the house was always full of records. He then started Turnmills, but around 1986 he only had belt-driven decks and I tried to learn to mix on those until he got some Technics. There was a guy playing soul on Friday nights and acid house was just coming in and it was really frustrating to me because it wasn't what people wanted to hear. I was 17 and my Dad let me play the first hour and gradually I got rid of the other DJ! After a year I was playing five-hour sets and then I got to play at Trade on Saturdays and it all went potty from there. I was really lucky with my situation but I would say don't give up easily to bedroom DJs. Be persistent with promoters, polite but not too over the top. Maybe make their acquaintance rather than nagging them. It is so hard now though, because there are just so many DJs around."

Camisra's 'Let Me Show You' is out now on VC

### BEDROOM BEDLAM NEWS

★ Former winner Lindsey Edwards is currently taking the Bedroom Bedlam flag to Chile with a renegade dance music hit squad called Evolve. They're touring with a selection of jocks spinning everything from techno to hip hop. Great to see Bedroom Bedlam jocks taking the initiative and trying to break it on an international scale rather than joining the masses who want to play at Cream.

★ Edinburgh winner Murray Richardson has started a deep house night in the basement of the local City Cafe every Friday. Called Rebel Waltz it features guests from Scotland and England. Murray is also spinning at The Bomb in Nottingham on February 21.

★ Respect to "Essential Mix" performer Timmy S, who has just sent us yet another stunning mix tape featuring the most beautiful tech-house sounds around. This man must be booked to be believed.



## THOSE WHO ROCKED IT

### performance of the month MARCUS JAMES AT GATECRASHER, SHEFFIELD

**MARCUS JAMES.** How was it for you?

I was supposed to spin in the back room with Danny Tenaglia but he cancelled and so I was moved into the main room. I ended up spinning from 11pm to 1am and, having never been to the club, I didn't know what to expect. The room was rammed and they were totally up for it. The big tune for me was the Clean & Serene mix of "Teach Me" by Art Of Silence. The night I played was also the time when the power cut in the middle of Scott Bond's set. As we were vacating the venue, a few kids came up to me and thanked me for my set, which was cool. A great gig."

**Where else have you played this month?**

"I was due to play with Sasha at the Park End in Oxford, but I didn't go because the promoter was squabbling with me over money. He wanted me to play for nothing, but DJing for the love is now costing me too much money. The promoter didn't seem concerned that I wouldn't play for free, either."



## HOW TO WIN

- ★ Muzik needs a hip hop winner
- ★ Include anything by Rza
- ★ Needless to say, it must include some outrageous scratching
- ★ Tell us that Muzik's own hip hop correspondent Will Ashon is the DOPE!

## LUCKY BREAK

**CHARLIE CHESTER**, who promotes nights at Essance in Nottingham, The Manor in Bournemouth and The Vaults in Edinburgh, explains how you could become a DJ at one of his nights

"I REALLY believe that any DJ who's trying to get himself heard should start their own night. I know it isn't easy but look at Chris and James, who started at The Gardening Club and now command big fees all over the UK. When, and if, someone does give you a chance though, most people fuck it up. They normally try and play all the big tunes in the first two hours and when they do I drag them off. If someone plays a proper warm-up set I'd be happy to put them on later, but they're unlikely to ever be given the main slot if they can't play the warm-up. I must say that nobody new has come through like this in our clubs, but we do get a lot of tapes and phone-calls. One bloke that I gave a chance to had to be told four times that it was a warm-up. He was the worst fucking DJ I've ever heard. It was 10 o'clock and he was playing 'London X-Press' by X-Press 2! I eventually had to haul him off shouting 'This is a fucking warm-up, not a race'."



## HOW TO ENTER

- ★ Your tape must be 90 minutes long
- ★ You must include a full tracklisting with artist, track title and label. You must include a daytime telephone number and a passport-sized photograph
- ★ Send all tapes (and bribes) to Ben Turner at Muzik Magazine, King's Reach Tower, Stamford Street, London SE1 9LS
- ★ Muzik cannot return any Bedroom Bedlam tapes. If you hear nothing from us, please keep trying with better tapes. WE LISTEN TO EVERYTHING
- ★ Good luck

## THE CREAM OF BEDROOM BEDLAM

### Muziks DJ roster

**DRUM & BASS:** Matthew Anderson (Essex 01255-671-395)  
Mark Ball (London 0171-633-0186 / 0958-632-499)  
Philip Jones and Sean Martin (Birmingham 0121-749-3069 / 0121-747-6207)  
Paul Wallace (Middlesex 01553-774-796)  
**ECLECTIC:** Steve Bridger (Birmingham 01527-521-067)  
Lindsey Edwards (Coventry 01926-429-264)  
Pete Ludden (Liverpool 0151-235-3547)  
Colin Millar (Edinburgh 0131-659-5192)  
Tat - Andrew Tattersfield (Chesterfield 01246-205-489)  
**GARAGE:** Martin Lodge (London 01992-714-645)  
**HARDBAG:** DJ-K - Kevin McDiarmid (Widnes 0151-424-0901)  
**HOUSE:** Cliff Chaudhury (London 0181-314-5270)  
Alison Marks (0181-208-0789)  
Gian-Paolo Arpino (Cardiff 01222-495-046)  
Dave Purnell (Leicester 0116-270-6955)  
Yousef (Liverpool 0151-286-9430)  
**PROGRESSIVE HOUSE:** Marcus James (London 0976-899-674)  
**TECHNO:** Rob Collman (London 0181-200-6620)  
Rick Hopkins (Stevenage 01438-362-775)  
Tony Jones (Portsmouth 01329-280-266)  
Simon J (Chester 01557-330-343)  
Timmy S (London 0181-856-8549)

### HOW TO BOOK A BEDROOM BEDLAM DJ

Please call the DJs at the above numbers. Every Bedroom Bedlam DJ must be paid a minimum fee of £50 if travelling expenses are also paid for. If not, no Bedroom Bedlam DJ will appear for less than £75. Basically, don't take the piss.

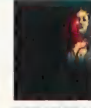
## BEDROOM BEDLAM CHARTS

### YUSEF (LIVERPOOL)



- 1 SATURDAY Disco Agenda (4th Floor)
- 2 FROM CUT TO COLLAGE Constant Nonsense (Plumb)
- 3 PETAL (MURK REMIX) Wubble-U (Indolent)
- 4 I WANT THE WORLD TO KNOW Disco D (Poumtchak)
- 5 MAW SAMPLER Masters At Work (MAW)
- 6 GET UP, STAND UP Deanna Spring (TT10)
- 7 ANCESTORS Kings Of Tomorrow (Deep Vision)
- 8 SAINT OF ME (DEEP DISH REMIX) Rolling Stones (Virgin)
- 9 SYLVIE (REMIXES) Saint Etienne (Creation)
- 10 BUSINESS Kinane (Coalition)

### ALISON MARKS (LONDON)



- 1 IMAGINE Fortunato & Montresor (Electrolux)
- 2 LET IT PLAY Bushwacka (Plank)
- 3 EMOTIONAL Envoy (Soma)
- 4 BEFORE AND AFTER Max 404 (Universal Language)
- 5 THE THEME Hot Lizard (Pacific)
- 6 BRIGHTER DAYS Pure Science (Pure Science)
- 7 NOT QUITE RIGHT Two Right Wronguns (Wrong)
- 8 PUSHED Morgan Geist (Multiplex)
- 9 GO DOWN Selway (Serotonin)
- 10 WELTZEITUHR Honesty (Sonic Icons)

### PETE LUDDEN (LIVERPOOL)

- 1 CA VA CE SOIR Sufi (Secret Agent)
- 2 REMEMBER Air (Source)
- 3 ROBINS WURL Sand (Satellite)
- 4 MUSICA NEGRA X-Men (Asphodel)
- 5 ME AND MY DRUMS Moton (Moton)
- 6 VOIDS AND SUPERCLUSTERS Salarman (City Slang)
- 7 MUD FILES VOL 1 Mud Family (Ronin)
- 8 X-PRESSIONS X-Ecutioners (Asphodel)
- 9 DUB ME CRAZY Boom Boom Satellites (R&S)
- 10 CLAP YOUR HANDS Mixfiendz (Nukraze)



# scanners

## SCREENADELICA

Annoying the usherettes and rustling his crisp packets through a Marshall amplifier during this month's films – Sir Pike Bishop

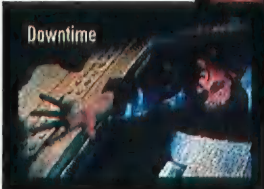
A QUIET month for action fans, with only "Downtime" – the Brit-born "Die Hard In A Council Estate" – to keep the adrenaline junkies happy. Bharat Nallur's film is set in a dilapidated Newcastle tower block where suicidal single mum Susan Lynch and the police psychologist who talks her out of topping herself (Paul McGann – gracefully recovering from his brief, rather painful tenure as the George Lazenby of Doctor Who) endure all manner of sadistic punishment after the lifts get sabotaged by a bunch of teen-hoolies. Honestly, very nasty. **6**

Abel Ferrara – no stranger to a smidgen of nastiness himself – is back with "The Blackout". Matthew Modine is the drugs 'n' booze addled movie star whose string of amoratas include, rather impressively, Beatrice Dalle and Claudia Shiffer. After a particularly wild bender, Modine blacks out, something very unpleasant goes down, and only porn director Dennis Hopper knows what. The truth is particularly gruesome and Modine ends up getting everything his loathsome masochist deserves. It's not "King Of New York" or "Bad Lieutenant", but Ferrara is still one of the few directors willing to probe the darkest, grimmest recesses of the human condition. Genuinely uncompromising. **6**

On a different tip is "The Ice Storm", based on Rick Moody's novel of sex in Seventies suburban America. We get Kevin Kline and Joan Allen's marriage falling apart, while their teenage daughter (Christina Ricci) makes pubescent overtures to the boys next door. Kline, meanwhile, is having an affair with neighbour Sigourney Weaver, but hey, that's okay, because the rest of the street is a-swingin', too. The ice storm itself provides both symbolism for Kev 'n' Joan's frigid relationship and a necessary dramatic resolution. A fine film. **8**

"The Ugly" is a New Zealand horror flick, with Paulo Rotondo as an incarcerated serial-killing surf bum who, through a sequence

Downtime



The Blackout



of flashbacks, discloses to his prison psychologist the years of physical and mental abuse he was subjected to as a child, which shaped his psychosis. "Silence Of The Lambs" via Sam Raimi. Shocking stuff. **5**

After the bollocks that was "The Lost World", Steven Spielberg returns to proper film making with the excellent "Amistad". Set in 1839, it follows a cargo of Africans held on board a Spanish slave ship who mutiny, kill all but two of the crew, and are subsequently captured by an American naval vessel and brought to the USA to stand trial for murder. The political fallout is immense, with then-president Van Buren (Nigel Hawthorne), up for re-election and keen to conform with Spain's wishes that the slaves are convicted, while former

president John Quincy Adams (Anthony Hopkins) and attorney Roger Baldwin (Matthew McConaughey) side with the slaves. Hopkins, McConaughey, Hawthorne and Morgan Freeman turn in solid, dependable, Oscar-baiting performances, but, more importantly, old Stevo's finally got his marbles back. **10**

### CHECKLIST

"Downtime" – **6**  
 "The Blackout" – **6**  
 "The Ugly" – **5**  
 "The Ice Storm" – **8**  
 "Amistad" – **10**  
 (Film Of The Month)

## books

What to take to bed with yer Horlicks by Bethan Cole

WHAT will you be doing on the night of December 31 1999? This is the hypothetical question the 19 short stories in "DISCO 2000"

respond to. The follow up to the bestselling yet totally appalling mess of chemical fiction that was "Disco Biscuits", "Disco 2000" is a drastic improvement. The millenarian theme gives even the weakest narratives here a strong sense of closure and structure and cuts out the self-indulgent rambling. Secondly the writers are better: Douglas Coupland, Martin Millar, Poppy Z Brite and Pat Cadigan may not be renowned as legendary ravers but, more importantly, they write great fiction. Cutting edge



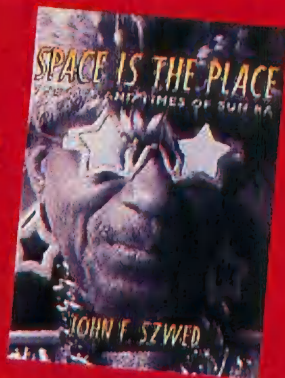
and decadent Seventies New York club. Primarily telling the stories of Studio 54's progenitors and guardians, Steve Rubell and Ian Schrager, it's only been available as a US import so far. However a UK release is planned. "Studio 54" not only details the social milieu of Studio, stories of the staff, celebs and drug dealers alike but traces the legacy of the club through the advent of Ecstasy in the Eighties, up to the infamous imprisonment of Honey Trap promoter Michael Alig for the gruesome murder of club

kid and dealer Angel. Like "Altered State", this is the definitive account of an era. **9**

The same cannot, however, be said of "CLASS OF 88", a self-aggrandising autobiography and supposed history of acid house and early rave. Objectivity is the last thing Anthony, one-time promoter of London's Genesis raves, has in mind as he recounts, in high tabloid style, his drug-taking exploits, East End wide-boy struggles with the law and sexual conquests without any hint of irony. Sentences like "You'd have a trail of women from the door to the bar and then no-one would let you buy a single drink" bring to mind a rave scene "Spinal Tap". Except that Wayne is being serious. After the Eighties sex 'n' shopping bonkbuster, "Class Of 88" heralds the arrival of the Nineties drugs 'n' clubbing ravebuster. **5**



"SPACE IS THE PLACE: THE LIFE AND TIMES OF SUN RA" is, quite possibly the most inspirational music book ever written. Born in the most racist city in the USA, Birmingham, Alabama, Ra (whose real name was Herman Blount) transcended the harsh reality of his upbringing to posit himself as one of this century's musical geniuses. An Afro-futurist and vegetarian in the Thirties who referred to his music as tone poems, his musicians as tone scientists and claimed to have been beamed down from Saturn rather than born, Sun Ra was one of the first musicians to incorporate electronic equipment into his compositions and performances. More than a musician, Sun Ra was a philosopher, an ideologue and a conceptualist many of whose theories are only now being understood. Read it and consider Sun Ra's rich legacy to techno, ambient and modern jazz. Essential. **10**



### CHECKLIST

"Disco 2000" – Edited by Sarah Champion (Sceptre) – **7**  
 "Studio 54 – Disco And The Culture Of The Night" – Anthony Haden-Guest (Morrow) – **4**  
 "Class Of 88" – Wayne Anthony (Virgin) – **5**  
 "Space Is The Place: The Life And Times Of Sun Ra" – John F Szwed (Payback Press) – **10**





# The Playpen

Matt McEwan somehow manages to avoid blindness while continually twiddling his knobs all day

"BUSHIDO Blade" heads up this month's bag of electronic goodies. Based on ancient Japanese Samurai codes (like always give your seat up for an elderly and/or pregnant person) it's the mother of all fighting games. "What's new?" you may cry. Well, there's a story mode that has you battling out of a castle and avenging all sorts of misdeeds against you. The story goes into a lot of Dungeons & Dragons language at this point. There's also a good training mode and the standard fighting set up. All of this is in stunning 3D with a choice of characters and their own weapons and moves. There's a bit of blood which may make it unsuitable for the underaged but allows it to be put above Soulblade or Tekken. **8**

For contrast, "Diddy Kong Racing" should be added to your collection if Santa failed to deliver. It's similar to "Mario Karts", only better. And more childish, which is why it's better. There's more opportunity to roam over the courses and the addition of Hovercraft and planes for the army of cute characters gives it a well deserved edge, as well as a host of power-ups, loads of things to hamper forward momentum and the usual four player option that works so very well on the N64. **9**



Diddy Kong Racing



Fallout

A fresh slant on the 3D role-play adventure format makes "Fallout" stand out. The future is post-nuclear war (as it generally is) and your job is to save the inhabitants of the mess called Vault 13. To do this you must explore and meet up with all sorts of undesirables

occasionally having to use brute force and sharp bits of metal to get them to see things your way. Very intricate with excellent graphics, the ability to alter your character's strengths and specialities as the game unfolds helps make it a winner. **8**

To the high seas now! Well, various waterways are lined up for some serious "VR Powerboat Racing" action. There's good use made of something called a Z

buffer. After asking for the idiot's version of what exactly an Z buffer is in terms of computers, the answer was "it makes the boat bob up and down realistically". They're not wrong. Two player, multi-course, addictive and released on the Playstation as well. **8**

And finally the ultimate in simulations for realism, annoyance, love, anger, sadness, in fact every conceivable emotion going. "Tamagotchi PC" has arrived. Love, nurture and cherish your little virtual pet. Forget about real life, a social scene and friends and

devote your time to cleaning up it's virtual plop. What more could anyone possibly want? **7**

## CHECKLIST

Bushido Blade (Playstation, £39.99) — **8**  
Diddy Kong (N64, £49.99) — **9**  
(Game Of The Month)  
Fallout (PC CD Rom, £39.99) — **8**  
VR Powerboat Racing (PC CD Rom, £39.99) — **8**  
Tamagotchi PC (PC CD Rom, £19.99) — **7**

## BYTES AND PIECES

All the Net news from Jim Carroll (jimcarroll@hotmail.com)

\* Did you know that Armand Van Helden was nearly a New Kid On The Block? Well, not really, but according to an interview with the great one on US online mag Snap, his first keyboard actually belonged to one of the Kids who was a mate of the man who invented speed garage back in Boston.

\* And speaking of kids, we love the guy on alt.techno who was wondering out loud whatever happened to the various Kids From Fame. He reckoned that at least one of them must have ended up as a nightclub bouncer



Find

while another was almost certainly a house DJ in Montreal. Any more information gratefully accepted...

\* Check out what's going on the world of Belfast techno by paying a visit to the Shine site at [www.shine.net](http://www.shine.net) — all the news on Northern Ireland's club of the year plus who you can expect to hear in 1998.

\* Hip-hop album of 1997 without a doubt according to the people at leading hip-hop site, Headz, is Common's "One Day It Will All Make Sense". Expect this sleeper album to keep getting props in 1998 and for Common's first two albums to be rediscovered.

\* The check shirts are back! Regular online

duckers and divers may remember that the check shirts as worn by beer monsters were an ongoing debate for quite some time on UK-Dance and other British-based forums. Well, they've made a return, not just to the list but to some wardrobes. Expect the anti-checks to make their appearance at a club near you any day.

\* If you want to do some shopping and you're interested in some tasty soul, R&B, hip-hop, reggae, house, drum & bass or jazz, check out Online Records. Besides being able to order your tunes, they will also feature charts, music news and reviews from the US, UK and Europe. You'll find them at [www.OnlineRecords.co.uk](http://www.OnlineRecords.co.uk)

\* Loads of people mouthing off about Goldie and "Temper Temper" on Breaks and elsewhere. One

correspondent on Breaks compared it with the Prodigy's "Firestarter" and wondered was Goldie the new Keith Flint while another asked why Goldie teamed up with Noel Gallagher in the first place. The best comment of all concerned "Saturnz Return" and the 60 minute "Mother" track: "Does this mean that Goldie is the new Jean-Michel Jarre?"

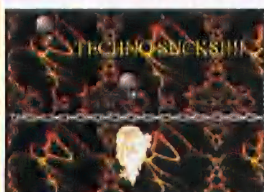
\* The Plus8 team are on the ones and twos every Monday at [www.plus8.com](http://www.plus8.com) — your hosts each week are Matthew Hawtin and Clark Warner.

\* Finally, DJ of the month online would seem to have been Kiss-FM's Gilles Peterson. Loads of positive mentions for his shows over Xmas — especially for dropping UR and Lauryn Hill's "Sweetest Thing". Talkin' loud and sayin' plenty.

## CLICK!

### Web-sites of the month

Reviews by Jim Carroll (jimcarroll@hotmail.com)



#### Techno Sucks!

[www.geocities.com/SunsetStrip/Alley/4269](http://www.geocities.com/SunsetStrip/Alley/4269)

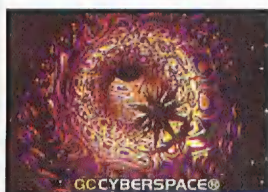
Nothing like a bit of controversy to start a column. Lars Erik Roed and Mars Magdem rail against the horror they see as techno and dance music in general. It's hard to know if they're taking the piss or not but the presence of an

Aqua album as something to hate (it's techno, they say) and their brilliant list of 10 reasons why techno is evil makes these pages a must-see on your surfing travels this weekend.

#### Gatecrasher

[www.gatecrasher.co.uk](http://www.gatecrasher.co.uk)

Very swish work-in-progress detailing what's happening at the Sheffield superclub wannabe. A bit low on basic information it may be but the site does possess some great Flash icons, some lavish design ideas and a lot of potential.



One idea which the site designers are working on is a Top 10 page, with charts and comments on the club from visiting jocks, a section you can be sure will be borrowed by other club sites within months.

#### Spumco Cartoons

[www.spumco.cartoons](http://www.spumco.cartoons)

The home to John Kricfalusi, the talent behind Ren & Stimpy, and other cartoon mavericks. When the major studios decided the R&S were a bit too radical for them, Spumco went to the Net. Here, you can get the dope as well as brilliant cartoons from George Liquor, Jimmy The Idiot Boy and other ace faces. Plus loads of merchandise, fan sites and pin-sharp asides. Just make sure your computer is powerful enough for the full trip experience.

#### Airports, Airlines & Aeroplanes

[www.tienet.com/rcr/aaa/aeohome.htm](http://www.tienet.com/rcr/aaa/aeohome.htm)

Probably not the first place you should visit if you're a nervous flyer but hey, the rest of us can have fun. A brilliant look at the world of flight with charts like 10 Things You Will Always See On An International Flight, the real reasons why your flight is always delayed



and how to deal with snotty air hostesses. Regular high flyers will love this even more than an upgrade.

#### AM:PM

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rundown on the garage-gear major's big releases, artists and forthcoming Big Uns. The minimalist look and feel of the site mirrors that of their record sleeves so obviously there's a healthy collusion between website and label on the project, something which is all too often lacking in other record label sites.



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Name Of Label	Cat no.	Title	Track/s	Artist/s
Confetti	COEP-01	4 Track E.P.	<i>Was She Ever Mine?</i>	ANTHILL MOB
Emitta	EMT-01	The Ryder E.P.	<i>Devotion To Love</i>	ABSTRACT & LADY PENELOPE
Confetti Dubs	CODB-01	Tear It Up E.P.	<i>Part Time</i>	D DASTARDLY & P PERFECT

## HERE ARE OUR CURRENT TITLES

Chequemate Masters	CMM-001	4 Track E.P.	GRUSOME TWOSOME
Confetti	COEP-09	Rush On Me E.P.	SLIDE BROTHERS
Big Man Tunes	BMT888	No Change Given SP	NORTH SIDE MOVERS
Emitta	EMT-300	The Over Ice E.P.	RUFUS RUFF CUT & SAW TOOTH
Confetti Dubs	CODB-02	Rydim 4 Ya	D DASTARDLY & P PERFECT

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## BELOW IS A VERY SMALL SAMPLE FROM OUR NEW SILVER CATALOGUE

HOT NEW RELEASE CLUB TRACKS

FUGEES >READY OR NOT (DJ HYPE MIX)  
REST ASSURED>TREET INFAMY  
VERVE>BITTER SWEET SYMPHONY  
DA HOOL>MEET HER AT THE LOVE PARADE  
PULSE OVER R.I.P DOUBLE 99 BASELINE  
CLUB LONELY OVER INSOMNIA (VAN HELDEN)  
CAMISRA & TALL PAUL >LET ME SHOW YOU  
LOUIE VEGA>RIDE ON THE RHYTHM 98  
FEELS SO RIGHT OVER RUNAWAY (VAN HELDEN)  
DJ SCOT PROJECT>Y  
CONVERT>NIGHTBIRD 98  
ARMIN>BLUE FEAR  
PRINCE & DAFT PUNK>KISS DA FUNK  
TILT>BUTTERFLY  
ALAN BRAXE>VERTIGO  
JIMI HENDRIX>FOXY LADY REMIX  
WEEKEND OVER FUNK PHENOMENA  
SEX-O-SONIC >THOUGHT IT WAS YOU  
LISA MARIE>MOVE ON UP  
TITTY TWISTER >A NEW DAWN, A NEW DAY  
WILD CHILD>RENEGADE MASTER 98  
BAMBOO>BAMBOOGIE  
FRANKILOU>ESCALOPE  
DE'LACY>HIDEAWAY 98  
SOMORE>I REFUSE  
AIR>SEXY BOY  
Z FACTOR >GOTTA KEEP PUSHIN '97  
SASHA & MARIE>NAKED & SACRED  
DIMITRI FROM PARIS>JAZZ IN HOUSE

CLASSIC OLDIES

MARTIN LUTHER KING >THE SPEECH  
FUTURE SND LONDON >PAPUA NEW GUINEA  
MICHELLE GAYLE >DO YOU KNOW (RMX)  
LATOUR >BLUE (HERMES TRANCE)  
ST ETTIENNE >ONLY LOVE CAN BREAK  
ORB >LOVING YOU (HUGE EVER GROWING)  
OUTRAGE >TALL 'N' HANSON  
JUSTINE >BE SEXY  
DUKE >SO IN LOVE WITH YOU  
SHADES OF RHYTHM >SOUND OF EDEN  
LEFTFIELD >NOT FORGOTTEN (REMIX)  
TALIZMAN >ONLY YOU (CHRIS & JAMES)  
BIZARRE INC >PLAYING WITH KNIVES  
DISCO EVANGLISTS >DE NIRO  
VISIONMASTERS >KEEP ON PUMPING  
WESTBAM >WIZARDS OF THE SONIC  
CE CE ROGERS >SOMEDAY  
FRANKIE KNUCKLES >TEARS  
TANYA LOUISE >DEEP IN YOU  
ROLLO/CAMPING >GET OFF HIGH HORSE  
QT QUARTET >HOLD THAT SUCKER DOWN  
DUST BROTHERS >14TH CENTURY SKY  
SUGARHILL GANG >RAPPERS DELIGHT  
YOUNG MC >KNOW HOW  
WILDCHILD >RENEGADE MASTER  
ORBITAL >CHIME AND BELFAST  
RISING HIGH >TANGLED IN MY THOUGHTS  
RICHIE RICH >SALSA HOUSE (VOCAL MIX)  
U2 >LEMON (PERFECTO+MORALES MIX)

CLASSIC OLDIES

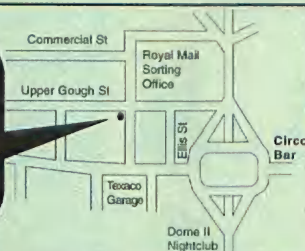
ALL PERFECTO BACKCAT IN STOCK  
300+STRICTLY RHYTHM TITLES IN STOCK  
ALL GUERILLA & COWBOY 12" IN STOCK  
BLAPPS POSSE >DON'T HOLD BACK  
CARLY SIMON >WHY  
SHADES OF RHYTHM >SWEET SENSATION  
REEL TO REAL >WE ARE  
SONZ OF A LOOP DA LOOP ERA >FAR OUT  
SOUTH ST PLAYER >WHO KEEPS CHANGING  
PRODIGY >ANDROID  
DREAM FREQUENCY >FEEL SO REAL+TAKE ME  
SNEAKER PIMPS >SPIN SPIN SUGAR  
2 BAD MICE >BOMBSCARE  
SUNSCREEN >PERFECT MOTION (BOYS OWN)  
DENISE LOPEZ >DON'T YOU WANNA BE MINE  
TALL PAUL >ROCK DA HOUSE  
MASSIVE ATTACK >UNFINISHED SYMPATHY  
MR FINGERS >IN THE BEGINNING...VOCAL  
K KLASS >LET ME SHOW YOU LOVE  
K KLASS >RHYTHM IS A MYSTERY  
SASHA >MAGIC (BLUE AMAZON REMIX)  
EXODUS TO PARADISE >ROCK IT  
DJ ICEE >TRICKS THEME (SING IT TO YOU)  
AFTERSHOCK >SLAVE TO THE VIBE  
KRAFTWERK >TOUR DE FRANCE  
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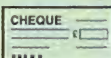
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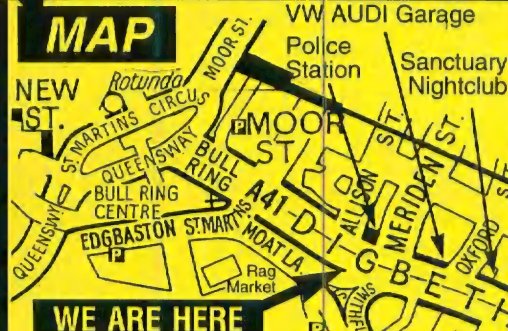
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CURVE - CHINESE BURN - PAUL VAN DYK - MIX  
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GOLDIE - INNER CITY LIFE/RABBIT IN MOON/ORIG  
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SEXOSONIC - I THOUGHT IT WAS YOU  
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FABULOUS BAKER BOYS - OH BOY

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LUCID - CANT HELP MYSELF  
JULIET ROBERTS - SO GOOD + FREE LOVE 98 SPEED REMIX  
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TODD TERRY - SOMETHING GOING ON + ALL TRACKS  
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KING BEE - BACK BY DOPE DEMAND  
ALISSE LIMERICK - LOVE LIVES  
MANIFESTO - BACK CAT  
JIMI POLO - BETTER DAYS  
DEE PATTEN - WHO'S THE BAD MAN  
RED PLANET - BACK CAT  
HOJI CHOONS - ALL TITLES  
LEFTFIELD - NOT FORGOTTEN  
POSITIVA - BACK CAT  
STRICTLY RHYTHM - BACK CAT  
JOMANDA - ALL TITLES  
DJ SUPREME - WILD STYLE  
UNDERWORLD - DARK + LONG/BACK CAT  
TORI AMOS - PROFESSIONAL WIDOW  
JAMIROQUAI - SPACE COWBOY/COSMIC GIRL / ALL TITLES  
QATTARA - MOST TITLES  
JACKPOT - BACK CAT  
MOONCHILD - V.O.A.T. ORIG + 97  
RESE PROJECT - DIRECT ME (SASHA REMIX)  
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CAPRICORN - 20H2 - NALIN + KANE  
REVIVAL 3000 - MIGHTY HIGH  
NATURAL BORN CHILLERS - ROK DA FUNKY BEAT  
DSK - WHAT WOULD WE DO 97 SOL BROTHERS ETC  
SHARADA HOUSE GANG - GYPSY BOY GYPSY GIRL (SOL BROS)

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MARMION - SCHONENBURG 98  
GUS GUS - PURPLE SASHA vs THE LIGHT MIX  
CRYSTOL METHOD - KEEP HOPE ALIVE 98 BT + ANDY LING  
RUFF DRIVERZ - DONT STOP  
SIMONE - MY FAMILY DEPENDS ON ME SPEED REMIX  
WILD CHILD - RENEGADE MASTER 98 FAT BOY SLIM + STRETCH + VERN  
Z FACTOR - GOTTA KEEP PUSHIN  
CLUB BROTHERS - AINT NOBODY  
GREECE 2000 - THREE DRIVES ON A VINYL  
FADE - NO RESOLVE  
WUBBLE U - PETAL 98  
BANCO DE GAIA - DRUNK AS A MONK + ALL TITLES  
SMOKIN BEATS - DREAMS  
POPPERS PRESENT AURA - EVERY LITTLE TIME (BABY BLUE/ORIG  
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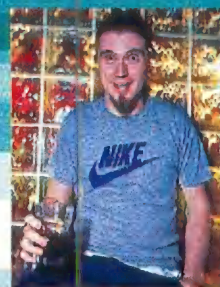
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# INSOMNIA

EDITED BY ROB DA BANK



## MUZIK TOP 50 NIGHTS OUT

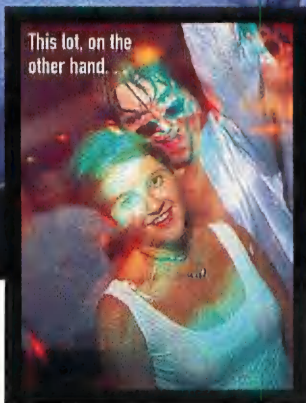
## MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

WHERE TO GO THIS MONTH FEBRUARY 11 – MARCH 11



How could we possibly mockingly caption this radiant example of Renaissance youth? Eh?

This lot, on the other hand...



# 1

### LONDON: RENAISSANCE

Saturday March 14

01782-717-872. Exclusive London location. £30

"Nobody does it better" sang Carly Simon back in the day, "makes me feel bad for the rest." Yeah, right on Carly. And Renaissance seem to have done it better than the rest for the last six years. Not to say there haven't been a few Prozac moments (see Ups And Downs) among the glory days.

Since being turfed out of their regular space, the crew has roamed Britain, some titchy island called Ibiza, Australia, Russia, Singapore and they're aiming for further global domination in 1998. One of their other main goals will be to win a court case to finalise their

site for a regular club in Nottingham.

Geoff Oakes, MD and spokesperson confided in us. "Because Renaissance are permanently on tour it's been pretty frustrating, not being in total control of our nights in other peoples venues... We always transform each venue completely with Renaissance decor and try to use our resident DJs to convey our musical tastes. There have been occasions when promoters request specific headline DJs and they're not necessarily our ideal choice musically." The trials and tribulations of being big and famous, eh? But seriously, why did the mushroom go to the disco? Because he was a fungi. Erm, anyway, the Sixth Birthday on March 14 will be "the only real opportunities to express Renaissance's true identity". The theme's "A Taste Of Oriental Splendour" so expect "stunning decor, dancers and performers from Pacha in Ibiza" and some tip-top DJs.

Dave Seaman, Paul Van Dyk and Andry Nalin (from Nalin & Kane playing his UK debut) lead the charge with Bedroom Bedlam winner Judge Jules playing the early slot. DJ Pippi from Pacha, Ian Ossia, Nigel Dawson and Anthony Pappa join in for some housey business. Meanwhile back at the ranch, Nuphonic rein in rustlers Dave Hill, Jools, Simon Lee and perhaps even some Wall Of Sound hustlers. We'll be there, you'll be there. Miss at your peril.



# INSOMNIA

## MUZIK'S ESSENTIAL GUIDE TO CLUBLAND



### THOSE WHO ROCKED IT

- Tony De Vit at Republica, Birmingham
- DJ Active at Freestyle Mixing Championships, Brighton
- Chemical Brothers live in Detroit
- Dave Mothersole at Wiggle, London
- Jocelyn Brown live at Scaramanga, London
- Chris Liberator at Oz, Los Angeles
- Lord G at Hard Times, Leeds
- The Advent live at The End, London
- Jo Mills at The Vaults, Edinburgh
- Dave Piccioni at Hard Times, Leeds
- Derrick Carter at Rulin', London
- Jim Masters at Kaos' Fifth Birthday, Portugal
- King Thing at Boom, Oswestry
- Richie Hawlin at The Sub Club, Glasgow
- Harri at Lift, London
- Jon Pleased Wimmin at Cream, Liverpool
- Lolly at Sundissential, Birmingham
- Jazzy Mat at Rulin' at Ministry Of Sound, London
- Phil Perry at Back To Basics, Coventry
- Nigel Benn at The Paradox, Brighton
- Jason Boardman at Heavenly Social, London
- Phil Gifford's retro set at Wobble, Birmingham
- Roger Sanchez at Cream, Liverpool
- Danny Foster at Twice As Nice, London
- Dave Camacho at The Vaults, Edinburgh

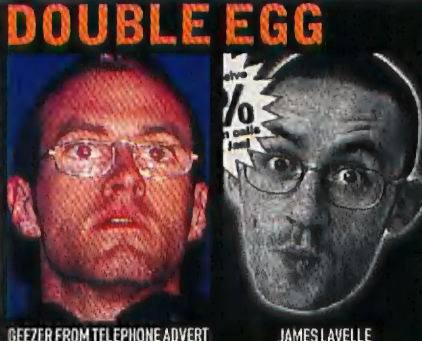
### 2 LEEDS: HARD TIMES

Saturday February 28

NATO, Boar Lane. 01924-488-220. 10-6am. £12/£10  
The country's leading exponent of the American house sound. Probably. So Hard Times don't really have such a hard time of it. In fact they pack the punters in so tight every week you'd be forgiven for mistaking yourself for a sardine. "There'll be no suck it and see two hour sets at this knees-up" according to Stephen Raine, head Hard Timer talking about the imminent Deep Dish set. The boys will be playing for not two, not four or six but - yes Ladeez and Gennlemen - eight freakin' hours. If you haven't been yet book, that train now, whoever you are, wherever you are.  
*Other Hard Times dates for your diary:* DJ Dove (February 14), Terry Hunter (21), Graeme Park (March 7)

### 3 BIRMINGHAM: SUNDISSENTIAL

Sunday February 15  
at Pulse, Hurst Street. 0121-633-9256. Midday to midnight AND Sunday March 1 at Club Uropa for Sundissential, Leeds  
The Valentine's Ball on February 15 (they can't read a calendar in Birmingham) stars two up and coming jocks Paul Oakenfold and Jon Pleased Wimmin who are apparently rather good.  
Two weeks later Judge Jules, Tall Paul, Anne Savage, Rob



### DOUBLE EGG

GEEZER FROM TELEPHONE ADVERT      JAMES LAVELLE

Tissera and Nick Rafferty travel up to Leeds for the first of Sundissential's new Leeds night which is good news for Leeds and Sundays in general. After 3000 mad-for-it punters raved the night away for New Year's Eve you could probably hold one of these Sunday outings in every town every Sunday.

*NB: The Valentine's Ball is just a one-off back at Pulse, but Sundissential is now taking up residence at The Church, a new venue which we'll ramble on about in Club News.*

### 4 LIVERPOOL: CREAM

Saturday February 14

Wolstenholme Square. 0151-709-1693. 9.30-3am. £10/£7

Ooh Sir. Suits you down to the ground this line-up. A nice tight fitting Paul Oakenfold on top. Sasha's looking radiant. Paul Bleasdale's double breasted. Dave Ralph, oooh. LTJ Bukem is as dapper as ever and Conrad's looking pretty swish. Plug tuning's been done on the system and Oakie's signed his contract so it's all going swimmingly.

*Other Cream dates for your diary:* Paul Oakenfold, Nick Warren, Paul Bleasdale and K-Klass (February 21), The Chemical Brothers, Paul Oakenfold, Nick Warren et al (28)

### 5 LONDON: THE END

Friday February 13

18 West Central Street. 0171-419-9199. 11-5am. £12/£10

Have a shower, iron that shirt, don your glad rags and finally prepare yourself a nice new set of ears because after tonight you're gonna need them. The launch party for the Renegade Hardware album features not only Ed Rush & Fierce, Bailey, Kane and Future Forces Inc but Fused and Bruised ear-bashers Mild Mannered Janitors, Surreal Madrid, Scissorkicks and Subtropic in the lounge room. Talk is afoot of a new room opening upstairs as an added bonus to the permanently rammed downstairs. "This is The End/my only friend The End/do doo do" etc. . .

*Other The End dates for your diary:* Bliss with Spoony, EZ and Richie Fingers (February 12), Ultimate Base with Carl Cox, Jim Masters, Luke Slater, Darren Price and Friction (Adam Freeland, Rennie Pilgrem and Tayo) (14), Bliss with Booker T and Timmi Magic (19), The Ganja Kru (20), Billy Nasty and Adam Beyer (21), V Recordings (27), Triptonite (28), Skint (March 6), Sub-Terrain with Darren Emerson, Dave Angel and Mr C (7)

### 6 BIRMINGHAM: WOBBLE

Saturday March 14

The Venue, Branson Street, Hockley. 0121-233-0339. 11-6.30am. £12/£10

These lads and lasses are old enough to know better with their 2190 day-old birthday. Celebrating on the night with the crew and kicking it off will be DJ Del Agua who then hands his headphones on to kick-ass Andrew Weatherall and Si Long. Matt Skinner polishes the floor downstairs with his tunes preparing the space for Phil "I can go three days on the trot" Gifford, Norman Jay and another huuuuuge guest to be announced. They're gonna take you on a rollercoaster ride. OH YES THEY ARE! The resses can be very pleased with themselves struggling through all those Wobbles. I'm sure they'll be very glad to know that.  
*Other Wobble dates for your diary:* Nick Holder (February 14), The Problem Kids (21), Ian Pooley (28) and Jon Aquaviva (March 7)

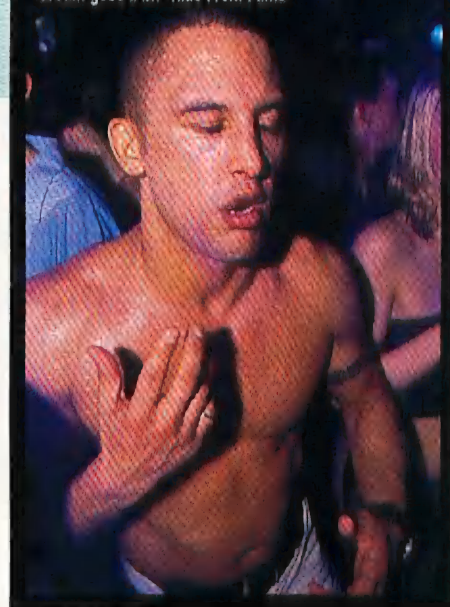
### 7 MANCHESTER: GOLDEN

Saturday March 7

Sankeys Soap, Jersey Street. 01782-621-454. 10-6am. £15/£13

Wobble are not the only ones with a birthday to boast about. Two hours down the road and seven days previous, it's all sunny and golden and SIX years old. Hoorah. Dave Seaman plays an exclusive three hour set alongside Allister Whitehead, Pete Bromley and Dean Wilson. Dimitri from Paris and John McCready bash away upstairs in the way only they can. Hur hur.  
*Other Golden dates for your diary:* Judge Jules and John

Cream goes a bit "Kids From Fame"



*Kelly (February 14), Boy George and Sister Bliss and Farley and Heller upstairs (21), Jon Marsh, Pete Bromley and Nuphonic (28)*

### 8 SHEFFIELD: GATECRASHER

Saturday March 7

The Republic. 01902-837-007. 10-6am. £12.50/£10

Wow. DJ Taucher is playing tonight. Who's he, you ask? Good question. It's his first ever UK appearance and they've billed him above Jeremy Healy (who can blame 'em?), Tall Paul, John Kelly and even Matt Hardwick so he must be big. Somewhere? Any road, it's guaranteed (or your money back) that the place will be rocking 'til the end and more, so no excuses.

*Other Gatecrasher dates for your diary:* Danny Rampling and Seb Fontaine (February 14), Tony De Vit and Mark Moore (21) and Judge Jules and Sister Bliss (28)

### 9 SHEFFIELD: RISE

Friday February 20

The Leadmill, 6/7 Leadmill Road. 0114-221-2840. 10-5am. £11/£9 members

Wait for it, wait for it. Special guests this week are Dee... Dee... yup, Deep Dish. Oh joy. Two of our favourite American DJs and also guaranteed to rock the shop to boot. Wonders will never cease with the equally innovative Graeme Park and Danny Hussain in able support at one of Britain's top house nights out. Fresh from their sixth Birthday too.

*Other Rise dates for your diary:* Dimitri, Lisa Lashes, Miss Barbie and Trash residents (February 13), Chris & James, Ian Ossia, Danny Hussain, Derek Dahlarge and The Herbaliser (27) and Sister Bliss, Brandon Block and Alex P (March 6)

### 10 BOURNEMOUTH: OUTER LIMITS

Saturday February 14

Millennium, Old Christchurch Road. 01202-265-473. 9-2am. £7/£6

Sweethearts Brenda Russell and Alison Marks (her what won Bedroom Bedlam yonks ago and is now making herself a good name as a fantastic deep house DJ) woo us with their respective mixes of funky techno and house. Currently one of the stronger clubs in which to hear the new sounds of British and American techno/house. There is a healthy emphasis on the residents and new talent with Paul Edge and Charlie Tear residing downstairs with Liam and



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Jay Ratchet upstairs. No muppets allowed so Gonzo ain't coming and no clones (that means the sheep are out too). No dress restrictions and a guaranteed rockin' time. *Other Outer Limits dates for your diary: Timmy S (February 21), Colin Faver (28) and Paul Edge (March 7)*

### 11 BRIGHTON: BIG BEAT BOUTIQUE

#### Friday February 13

At the small beach hut formerly known as The Concorde, The Promenade. 01273-738-527. 9-3am. A few quid.

What do you call a judge without his fingers? Justice Thumbs. And on a lighter note, the jokes come thicker and faster down at Scoutmaster Damien Harris and money grabbing G-Money's knees-up by the seaside. Once you've avoided seagulls shitting on you and senile old men dribbling on your Reeboks, the Boutique always proves to be a veritable cornucopia of madness, methadone and minty girls, whatever that means. Nonetheless, the unluckiest day of the year sees DJ Punk Rok and Freddy Fresh fresh from the States joining those bastion of the beat and battered cod Midfield General and Fatboy Slim straddling the decks and bloody well rocking it no doubt. *Other BBB dates for your diary: Justin Robertson, Touche (WiseGuys), Midfield General and Fatboy Slim (February 27) and Bentley Rhythm Ace, Fatboy Slim and Hardknox (March 6)*

### 12 READING: CHECKPOINT CHARLIE

#### Friday February 13

Applejacks, 11 Castle Street. 0171-837-6330. 9-4am. £7/£6

Approaching their fifth birthday at a horrifying speed, the Charlies are off to a healthy start with this, their latest club invasion. Tall Paul joins Mat Carter from The Freestylers in the watch tower while resses Richard Ford, Rad 'egg fried' Rice, Pierre and Stripe look on and shout "No, don't do it!" They insist that no garage will be played but expect all the house, techno and hip hop they can throw at you. Remember, absolutely no small children, moustaches or shoes which squeak when walking on lino.

## CLUB GOSSIP

**CREAM**, the re-launch of the new Birmingham night from the promoters of Fun and S.L.A.G. did not occur on New Year's Eve as printed in this very mag. Building works have pushed the date back to the last week of February, or the first week of March so 'phone 0121-666-7551. Clubland wags are hinting at a forthcoming collaboration between **HARVEY** and the **HEAVENLY** Socialites Robin and Nick. The venue could well be Smithfields, London's legendary multi-roomed labyrinth with our Hary playing all night in one room and other things happening elsewhere. **HARD TIMES** got even harder on New Year's Eve for promoter Steve Raine when he discovered the speech he'd spent three days preparing was lost. He did manage to bluff it, then promptly fell over. Despite the obvious interest in watching Steve thank everyone for their support, the toilets were apparently blocked at midnight with couples getting it on. According to Steve things are different up North and "drugs are out, dicks are in." **PHIL GIFFORD** has been up to his old tricks again. The infamously fast-living Wobble promoter was recently invited over to Wolverhampton University to play. "It wasn't really happening so I got on the mic and announced to these hundreds of students that all drinks were £1 for the next 10 minutes. It was like a stampede. The bar manager wasn't too happy either." London's **JEEP GRRRLZ** shocked punters on New Year's Eve when they brought in midnight nude. The Grrlz (actually two boys) are renowned for their pranks including using synthesizers out of plastic containers. Check out their new club night starting on Valentine's Night at Home, London. Call 0171-703-0333 for more info. Whatever next. **GATECRASHER** are attempting to woo punters into the venue with scented smoke! If the smoke don't work, the crazy gang are offering up flavoured vodka milkshakes. Strawberry or banana, guaranteed to make you puke.

*Other CC dates for your diary: The End Tour with Mr C, Layo and Scan X (live) (February 27)*

### 13 DERBY: PROGRESS

Saturday February 28

Eclipse, Babington Lane. 01332-600-700. 9-3am. £10/£8  
Launching into their umpteenth year in clubs, Pete and Russell and the house band parumph away like there's no tomorrow. And that's what you'll wish for when Judge Jules and Farley "Jackmaster" Funk take you on their trip. Also check out their Horny night at The Void in Stoke every Saturday. How do they manage to do all that work in two venues? Beats me.

*Other Progress dates for your diary: Jon Pleased Wimmin and Brandon Block (February 14), Tony De Vit and Mark Moore (21) and Tall Paul and Angel (March 7)*

### 14 LONDON: TWICE AS NICE

Sunday February 22

The Colosseum, 1 Nine Elms Lane. 0171-281-5397. 9-3am. £5/£4

Leading a much wider field than last year in the realm of speed garage, this isn't just nice, it's Twice As Nice and threatening to be three times as nice. Musically, Spoony is joined by Noodles, Micky Simms and DJ Natty. Reminiscing in The Reminiscence Room are the Boogie Bunch with Aitch from Soul To Soul and Danny Foster keeps The Party Room pumping.

*Other Twice As Nice dates for your diary: Karl "Tuff Enuff" Brown, DJ Omar, DJ Natty (February 15), Spoony, EZ, Danny Foster (March 1) and Timmi Magic and Jason Kaye (8)*

### 15 LIVERPOOL: VOODOO

Saturday March 7

Clear, 1 Mount Pleasant. 0151-733-6097. 10-3am. £8/£7

Resses Andy Nicholson and Steve Shiels say "you're not coming in with that sabre, young man" to Andrew Weatherall on March 7, who's sandwiched between some admirable guests the rest of the month. A bastion of techno showing no signs of giving in to the moans of "techno's just speed garage slowed down and then added a two step and some bleeps with a strawberry on top". So there.

*Other Voodoo dates for your diary: Dave Clarke (February 14), Surgeon (21), Billy Nasty (28) and Darren Emerson (March 14)*

### 16 SWINDON: FRUIT CLUB

Friday February 27

Brunel Rooms, Havelock Square. 01793-432-597. 10-6am. £7/£6/£5

Bit of a result this one. If, like me you're as keen on house flavours as junglist jump-up didn't then move to Swindon immediately. Once settled in your new home, find a nice school for the kids, fit a sink for the wife and put your feet up until Friday. Then head to the Brunel Rooms to check out the house room of Matt "Jam" Lamont and Luke Neville or the drums & bass noise of Randall, Kenny Ken, Swanee, Bryan G, Nicky Black Market and DJ SS. Fruity. *Other Fruit Club dates for your diary: John Kelly, DJ Rap and Dazee (February 13), Judge Jules and Fusion (20) and DJ Sonique (March 6)*

### 17 LONDON: MOVEMENT

Thursday February 26 AND

THE NEXT LEVEL Friday March 6

Bar Rumba, 36 Shaftesbury Avenue. 0171-930-9366. 9-3am. £5/£3

Movement is only one year old and already walking, jumping and more importantly runnin'. Every Thursday Bryan Gee, B.L.I.M and Tonic mass queues inside and outside Bar Rumba at possibly the UK's leading night in this arena. A policy of breaking new talent at the start of the night gives us beginners something to strive for and shows some of the old guard some new skills. The mighty Grooverider and his pirate-like earring get the decks in a lather tonight with Volvoc from Sonica in Italy hitting the early slot. While we're in the gaff, there's another rather good night down there, the Balearic Next Level with Ross

## CLUB NEWS

There are rumours of moving to a Saturday for **SHINE** in Belfast as well as the good news that over half a million pounds worth of renovations are due to finish in March when the club will re-open complete with spanking new DJ booth, new bars, lighting and air-conditioning for those hot Belfast nights.

The **HANOVER GRAND** in London's West End relaunched in January with a refit livening up the space. Not only is there new lighting and stages but wait for it... gold plated Technics decks in the booth. Wonder how long they'll last? Malibu Stacey, the Grand's pumping Saturday night has changed its name to the equally confusing **SPACEY**, in an attempt to move away from their glitzy handbag image, but continues to book the cream of house DJ talent.

The **BRUNEL ROOMS**, home to Swindon's superclubs Frisky and The Fruit Club, is 25 years old on March 27. That's only two months older than me and I bet they've had loads more gorgeous birds walk through their door. Lucky bleeders.

**CREAM** continue their global domination exercises by going transatlantic with Cream New York. Cited by founders James Barton and Darren Hughes as the source of their initial inspiration, they intend to showcase both a European and American sound under one roof. Nick Warren, Jon Pleased and Jon Aquaviva played the first date with more to follow. James Barton explained "The Sound Factory inspired us to set up Cream. Cream on many levels is the natural successor." Who are we to argue?

**SKINT**, that very poor label down on the South Coast are setting up a midweek knees-up for all those who find it difficult to stay at home. The Midweek Breakdown is at The Concorde, Brighton and plays host to The Propellerheads' Brighton leg of their tour on February 16. **SUNDISSENTIAL** move venue this year to The Church, a three-floored Grade One listed building and (surprise, surprise) converted church. I'm sure the goings-on won't be so saintly. The lads are also starting a new monthly bash in Leeds from March 1. Mad Madders told Muzik "It's gonna be top. What about this, a massage frigging table and a shagging bubble... A couple get inside in it and simulate sex and people jump on the back of it and it goes off like a Mondeo." Answers as to what the fuck he's talking about on a postcard please...

**RENAISSANCE** have signed a singles deal with Pioneer. Their label will be funded by Pioneer with Renaissance providing A&R and marketing. With the first release expected at Easter, Renaissance should have taken hold of the world by 2000.

Allen, Phil Mison, your very own Rob Da Bank and special guest David Holmes on March 6. Oh joy!

*Other Bar Rumba dates for your diary: Shrink 2 Fit's Third Birthday with Bob Jones, Patrick Forge and Faze Action (February 13), Movement with Mickey Finn (19), Friction with Adam Freeland, Rennie Pilgrem, Tayo and Freddie Fresh (20), Space with Tom Middleton (25) and Garage City and Bubbling Over every Saturday and Sunday*

### 18 LONDON: HARVEST RECORDS VERSUS LIQUID SKY

Friday February 13

333 Old Street. 0171-357-0004. 10-death! £12/£10 concessions

In which Air Liquide, The Bionaut, M Flux, Khan and DJ Kron from Harvest take on the might of Freddy Fresh, Hidden Rhythm, DJ Mess and the rest of the Liquid Sky team. From Cologne with love, these Krautrockers dance 'til the death.

### 19 BIRMINGHAM: GOD'S KITCHEN

#### Friday February 27

The Sanctuary, Digbeth High Street. 01604-474-590. 9.30-4am. £8/£7/£6



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## ON THE ROAD

**DISTINCTIVE** are on the road promoting their new compilation "Distinctive Sound Of House Volume 2" mixed by Richard Ford. The dates are Southampton (February 16), Austria (20), Austria (21), Archæos, Scotland (27) and Menage A Trois Boat Party, Southampton (28). Info: 0171-357-0004.

**JULIET ROBERTS** also hits the road running to promote her rather smashing "So Good" single out on Delirious. To catch the diva diva-ing get down to The Vaults in Stockport and The Paradox in Liverpool (February 14), Quo Vadis in Peterborough (20), Majestic in Leeds (21), Tots 2000 at Southend (25) and more dates to be confirmed. Call 0171-357-0004 for more details.

**MEGADOG**, that lumbering piece of future music technology, is out on the road for the last ever tour. The tour kicks off on February 18 in London and will include acts such as CJ Bolland live, Eat Static, System 7, BT and Hallucigen among others. Phone for specific guests at gigs but the dates are: Sheffield (February 19), Cardiff (20), Birmingham (21), Brighton (26), Cambridge (26), Exeter (27), Leeds (28), Glasgow (March 1), Leicester (4), Newcastle (5), Nottingham (6) and Manchester (7). Call 0181-801-2662 for more doggy info.

Stinky trip-hoppers **COMPOST** are taking their heap on the road for their UK tour. DJs Michael Reinboth (Beanfield), Rainer Truby (A Forest Mighty Black) and Fauna Flash (live) all pull themselves from among the eggshells and old grapefruit. Unfortunately most of the tour will be over by the time you're reading this but these remain: Sheffield Orchids (February 11), February 12 and 13 to be announced and Blue Note, London (14).

**THE END** are also out and about with their blend of tech-house, breakbeats and housey doings. Bugged Out in Manchester (February 13) plays host to Mr C, Layo (The Usual Suspect) and Scan X live, Shindig in Newcastle (14) with Mr C and Matthew "Bushwaka" B. Scream in Plymouth (21) with the full crew, Checkpoint Charlie, Reading (27) with Scan X (live), Bangor University (28) and Sub Terrain at The End (March 6).

**FRESKANOVA**, or should I say the fabulous Freestylers and Matt Cantor, hit the road throughout February and March. More info on 0181-968-3940 as to who's playing but the dates are: Newcastle Uni (February 12), Middlesborough Arena (13), Sheffield (18), Bangor (21), Republic (27) and The Clinic, London (28).

**MONKEY MAFIA** and that little minky Jon Carter play London's Ministry Of Sound on February 27. Look out for **DEE JAY PUNK-ROC** at the Big Beat Boutique, Brighton February 13 and Friction (London) on March 20.

Nottingham's culinary place of worship ups sticks to open a new project starting in February. With a £20,000 budget set aside just for 'props and effects', you can expect a big night out. Two big house names play each week (Tony de Vit and Tall Paul on this particular occasion) along with two garage DJs (AJ Gibson and Kiddo) and three Midland unknown DJs (they're so unknown they don't have names as yet). An admirable policy we're sure you'll agree. However as far as getting in "No Effort, No Entry" will ward off any ruffians. *Other Gods Kitchen dates for your diary: Brandon Block and Alex P (February 13) and Tall Paul and Jon Pleased (20)*

## 20 LONDON: SCARAMANGA

Saturday February 14

**Brix Theatre, Brixton. 0171-733-4506. 9-late. £12/£10**  
After the blinding success of the last three-nippled extravaganza on New Year's Eve, the crew return to the same disused theatre/amphitheatre kinda thing for The Valentines Day Love Inn. Hur hur. Expect a cross-section of the rich, famous and crustie for a right royal knees-up. Patrick Forge, Ross Allen and the godlike Dimitri From Paris man the wheels of steel in the housey housey/funky, jazzy, latiny type thing room. Frank Tope, Rob Da Bank, Finbarr and bossman Richard Welch (actually he's English but does like sheep) mess up the mixes, spill beer and behave uncontrollably all night long. Far and away the best night out sarf of the water, as they say round Brixton way. *Other Scaramanga dates for your diary: La Funk Mob (live) and Kid Loco, Richard Welch, Rob da Bank and Rob Wood (March 14)*

## 21 BRISTOL: FANDANGO/TEMPTATION

Saturday February 14

**Lakota. 0117-942-6193. 10-4am. £8/£6**

'Orrible name for a night and rammed every Saturday for its sins. Gordon Kaye and Norman Jay may not be your thang but a one-off which promises excellence is the back room combination of Massive Attack's Daddy G, Mushroom and Rob Smith. I can't imagine it was very easy to get the lads to do this so make it worth their while and fandango the night away. Also check Fridays at the same venue with Temptation with resses Ian Wilkie and Way Out West's Jodie. February 27 promises good techno things with Adam Beyer, Timo Maas and Mickey Finn.

*Other Fandango dates for your diary: CJ Mackintosh and Angel (February 21), John Kelly, Smokin Jo and Tony De Vit (28), Judge Jules and Jon Da Silva (March 7)*

## 22 GLASGOW: THE ARK

Friday February 27

**The Tunnel, 84 Metro Street. 0141-204-1000. 10.30-3.30. £8/£7**

They tell me that "Paul Oakenfold returns home to his favourite club, for the first of many mammoth visits and magical mixings in 1998". I didn't know Oakie hailed from

Glasgow but there you are. Another one for the previously unknown list. Residents are Michael Kilkie, Scott Mackay, Simon Foy, Duncan Reid and Zammo, from Grange Hill (alright so it isn't, but it's a daft name to be wandering around with).

## 23 SHEFFIELD: NY SUSHI

Saturday February 14

**The Music Factory. 0976-828-278. 10-4am. £8/£6**

They're toiling in The Music Factory day and night piling out the best DJs and music available to mankind. For Valentine's night they've managed to clone Freddy Fresh (straight outta New York), Alvin from Wall Of Sound, A Guy Called Gerald, Stav and Dani 4 Paly. Apparently they all look really real and are fully movable and fleshy. I'm just off for a quick lie down.

*Other NY Sushi dates for your diary: Peshay (February 21) and Andy Weatherall (28)*

## 24 BOURNEMOUTH: SLINKY

Friday February 27

**The Opera House, 570, Christchurch Road, Boscombe. 01202-301-889. 9-2am. £7/£5**

No club that is situated in a place called Boscombe should be allowed but Slinky has got away with it so far. In fact they've downright cleaned up. No wonder with two rooms, one house, one jungle and guests such as John Kelly and Grooverider. Residents in the jungle room are also pretty hot with Orbit, Keaton and a host of others battling the house might of Garry White and Tim Lyall.

*Other Slinky dates for your diary: Danny Rampling and DJ Hype (February 13) and Seb Fontaine and DJ Lee (20)*

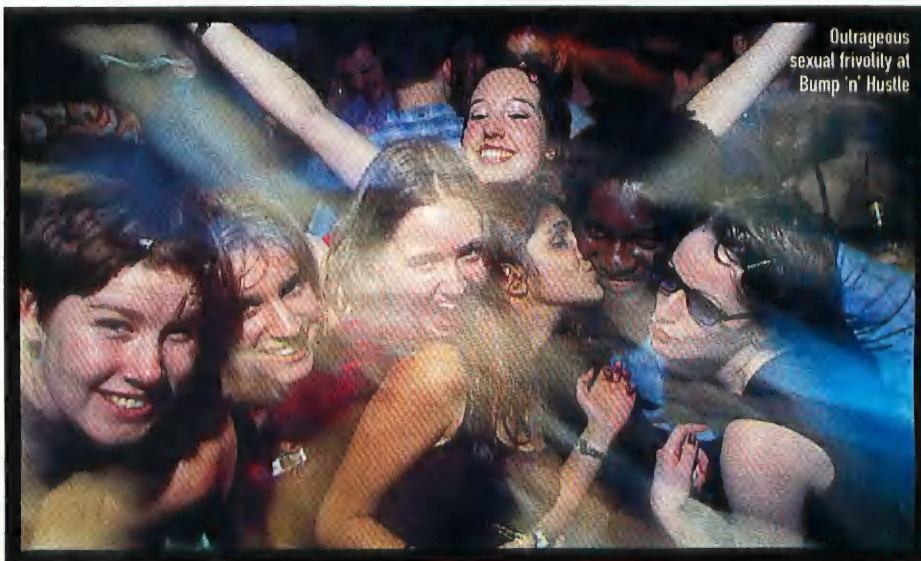
## 25 BIRMINGHAM: MISS

MONEYPENNY'S

Saturday February 28

**Suites A, B and D, Albion Court, Frederick Street. 0121-693-6960. 10-4. £8.**

Mark "I'm on the phone" Moore, Jim "Shaft" Ryan, James "don't I look" Fierce and Andy "escaped from a mental" Ward are all granted silly names for the night as they pay Miss Moneypenny a visit at this long-standing, dressy camp-up. Luvvrry.



Outrageous sexual frivolity at Bump 'n' Hustle

**clubZONE**  
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PROMOTER ENQUIRIES: 0177 613 4868



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Other Miss Money Penny's dates for your diary: Danny Rampling and Deli G (February 14), Lisa Pin-Up and Sonique (21)

### 26 MILTON KEYNES: ULTRA VEGAS

#### Saturday February 14

The Club, The Winter Gardens. 01908-612-262.  
9-4am. £15

The Grand Finale before Ultra Vegas leave their hugely successful Milton Keynes venue for fresh pastures. Precious little information has been leaked yet on the grapevine yet, so phone the promoters up for more info. As far as this bash goes it's the rocking Seb Fontaine, Chris Anslow and Nick Norman in Room One with speed garage quattro formaggio's Matt "Jam" Lamont and Karl "Tuff Enuff" Brown speeding as only they do. Glenn Woods, Daz Norman and Brid in the second room. A right old marching band affair too with Ralph T on percussion, Rohan the flute man and the Vegas dancers leading you on. If you're planning to make the trip from out of town, they're doing an extremely reasonable hotel and club deal for £75 for two people as well, so you'll have somewhere to lie down, if that's your thing.

### 27 BIRMINGHAM: THE ULTIMATE ORANGE

#### Saturday February 14

The Que Club, Corporation Street. 0976-625-095.  
9-6am. £11

The club where each punter is invited to bring along the ultimate orange to see who's got the best one. Oliver Lieb from Spicelab brought a tangerine last time and wasn't allowed in but Blu Peter, Jon The Dentist and SJ (live) all have big uns. The back room headspins to Matt Cantor of The Freestylers, The Spinbowlers and Southpaw. 1600 punters and one orange, which always makes a good party, if my memory serves me correctly.

### 28 YARM: CULTURE

#### Saturday March 7

Club M, Tall Trees Country Club. 01642-781-050.  
9-late. £10/£7

Monsieur Dimitri de Paris will entertain on the wheels of steel for your delectation. Tony Walker joins him at this huuge club. Residents Kareem and Darren Bouthier always satisfy too.

## THE TUNES THAT BROUGHT IN 1998

### Who played what where at midnight on New Year's Eve

Danny Rampling played "New Years Day" by U2 at Renaissance  
DJ Angel played "Sucker DJ" by Dimples D at Progress.  
Alan Simms played "Bittersweet Symphony" by The Verve at Shine  
Fat City played "Brown Paper Bag" by Roni Size at Off-Centre (basement), while Patrick Forge played "It's Alright, I Feel It" by Nu Yorican Soul on the main floor  
DJ Paul Harris played "Runaway" (Armand Van Helden Mix) by Nu Yorican Soul at the Brunel Rooms in Swindon  
Fabio Paras played "Solsbury Hill" by Peter Gabriel at the Gardening Club, London  
"Insomnia" (Van Helden Mix) by Faithless was played at Fun at The Steering Wheel  
Lawrence Nelson played "Insomnia" (Armand Van Helden Mix) by Faithless at The Rock Garden, London  
"Free" by Ultra Nate was played at Hard Times  
"2001 - A Space Odyssey" was played at Back To Basics  
Six Scottish bagpipers played "Auld Lang Syne" in full highland dress at the Middlesborough Empire  
Lawrence Malice personally performed "Mighty Real" by Byron Stingly after a special 10-minute compilation of Trade Anthems of the year at Trade, London  
"Fucking Hostile" by Lenny Dee was played at House Of God, Birmingham

"Thinking of You" by Sister Sledge was played by Basement Jaxx at Scaramanga, London

"Electric Countdown" by Chancellor (Black Nation) was played at Voodoo, Liverpool

"Belo Horizonte" by Claudio Coccultotto at Milk 'n' Two Sugars, London

Home made DAT montage consisting of Run DMC "It's Like That", Daft Punk and Josh Wink "Are You There", followed by midnight gongs and Phil Gifford rapping "getting into a state in 98" culminating in a carnival version of "Day Tripper" by the Beatles at Wobble, Birmingham. Blimey

Kelvin Andrews played his own record (produced especially for the occasion) at The Bomb, Nottingham  
"I've Found Loving" by the Fatback band was played at Clockwork Orange, London

"You Make Me Feel Mighty Real" by Byron Stingly was played at Club M (Culture), Yarm

DJ Billy Scurry played "Now That We've Found Love" by Third World at Shine, Belfast

Paul Oakenfold played "You're Not Alone" by Olive at Cream (the Annexe). Phat Phil Cooper played "The Future" by Mr Monday at Cream (the Courtyard) and Nick Warren played Chicane's "Offshore" at Cream (in the Main Room).

Layo played "Together" (Ian Pooley Acapella Remix) by The Cardigans, mixed with "Flashback" by Laurent Garnier at The End, London

Jon Hollis played "Free" by Ultra Nate at Crunch

Other Culture dates for your diary: Valentines Ball (February 14), Norman Jay and Princess Julia (21) and Pete Wardman and Rob Tissera (28)

### 29 BRISTOL: RUFFNECK TING

#### Saturday February 21

New Trinity Centre, Trinity Road, Old Market. 0117-929-7372. 9-4am. £12

The Ting returns in 1998 with a vengeance, and a blinding lineup of DJs. The residents are a formidable force on their own with Dazee, Decoder and some MC's among others but the guests are guaranteed to make you jump up. Randall.

DJ SS. Ray Keith and Nicky Blackmarket join MCs Warren G and MC Foxy. It also doubles up as the official launch party for Substance's spectacular debut album "Spectrum" on Ruffneck Ting records.

### 30 NEWCASTLE: SHINDIG

#### Saturday February 7

The Riverside, Melbourne Street. 0191-261-4386.  
10-3am. £8/£7

The superb Cevin Fisher flies in all the way from the Big Apple and parks his plums behind the decks with The End's Mr Cand Layo aiding and abetting. Residents Scott

## UPS & DOWNS OF RENAISSANCE

1992 Renaissance opens in Mansfield with Sasha as resident. The first superclub is born with unknown DJ John Digweed also resident. Immediate success

1993 Renaissance hold their first birthday which goes on to influence M People to write their top 10 hit "Renaissance". Renaissance leave Mansfield for The Conservatory which turns out not to be a good move

1994 Fluffy clouds. Sasha and M People for the second birthday at the Que club, Birmingham. Goose bumps all over as M People perform "Renaissance" live for the first time and the Renaissance album goes gold but sadly Sasha parts company with the club

1995 Disastrous run of cancelled state home events which eclipses everything else

1996 The first summer at Pacha, Ibiza where MUZIK vote Renaissance number one Ibiza night. Unfortunately, the first attempt for the Nottingham licence is rejected

1997 Renaissance go global with excellent response in Singapore and Australia. Nottingham court case unsuccessful again

1998 Label deal with Pioneer settled and UK debut of Andy Nalin (of Nalin & Kane fame) at sixth birthday



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# INSOMNIA

## MUZIK'S ESSENTIAL GUIDE TO CLUBLAND

### ESSENTIAL MIX

JANUARY 4

PHIL PERRY 0200-0400

**THE STRANGE PARCELS** – Disconnection (On-U Sound), ... **MIND BECOMES DRUM** – High Blue Sky (Ultimate), ... **FAITH DEPT** – Lanterna Majicka (Ultimate), ... **DANCE** – As If (Treal), ... **SUBURBAN GHETTO** Jammie' In An Outta Space (Dust 2 Dust), ... **ETA** – Casual Sub (Dan Mass) (east west), ... **URBAN DW** – Sole Survivor (east west), ... **FLOW** – Adlinea (Low Pressings), ... **UNDERGROUND SOUND OF LISBON** – Chapter II (Kaos), ... **DEEP DISH** – Stranded (Deconstruction), ... **DANNY TENAGLIA** – The D Tour (Twisted), ... **THINKHEAD** – The Pledge (Ifrr), ... **CLUB 49** – Drama (Twisted), ... **THE MARTIAN** – Partical Shower (Red Planet), ... **JAMES RUSKIN** – Logical Force (Blueprint), ... **JORGE FELUCCA** – Subkingdom 8 (Remote), ... **MAURIZIO** – Play (Eleye), ... **FREEDRIZZO** – Quell Body Blues (Med Fly), ... **TREYOR ROCKLIFFE AND BLAKE BAXTER** – Visions Of You (Ultimate), ... **PANKO** – Western Approaches (Majestic), ... **MASSIVE ATTACK** – HYMN OF THE BIG WHEEL (Wild Bunch)

JANUARY 11

DANNY HOWELLS 0200-0400

**NEW CENTURY SOUL** – Lunar Jazz (Low Pressing), ... **CHAPET** – Tick Tock (Yoshitoshi), ... **PEACE DIVISION** – Tribal Phunk (Low Pressing), ... **JEEP GRIZZ** – It Takes Me High (El Chocolates), ... **ATAGOTY** – Kookaburra (Tokoi), ... **NO NO NO** – PINK BOMB – Purple Kush (Quad Communications), ... **BONES AND JOE** – Kind Bud (Red Ant), ... **THREE DRIVES ON A VINYL** – Greece 2000 (Massive Drive), ... **ORBITAL** – Are We Here? (Ifrr), ... **AMETHYST** – Six (Jackpot), ... **POB** – Strata (Seismic), ... **ASHTRAX** – Kafka (Deviant), ... **YLEM** – Distorted Reality (fonkin), ... **KOOKY BALLERINA** – Generation X (Islam), ... **NO INFO**, ... **HONG KONG TRASH** – Down The River (Glow), ... **DEEPSKY** – Heaven's Gate (Fragrant), ... **X-CABS** – Infectious (Husk), ... **SOLACE** – Bright Side (Taste), ... **FUZZY LOGIC** – Obsession (Jackpot), ... **COCTEAU TWINS** – Otterley (4AD)

JANUARY 18

CARL COX IN SOUTH AFRICA 0200-0400

**SOMORE** – I Refuse (XL), ... **BLUE** – Victor Calderone (Empire Stax), ... **PROJECTO UNO** – Latinos (H.O.L.A.), ... **PEACE DIVISION** – Tribal Phunk (Low), ... **CHRISTOPHER JUST** – I'm A Disco Dancer (Slut Trax), ... **RACKET KNIGHT** – The Wood (Spectral), ... **THRON SONN** – Bolder (Checkpoint), ... **CZE** – On That Vibe (International House), ... **BA HQOL** – Meet Her At The Love Parade (Bonzai), ... **PHUNK PHORCE** – Mind Games (Ultra Trax), ... **THOMAS BANGALTER** – Trax On Da Rocks (Roule), ... **TONY B** – Drop That Beat (Aqua Boogie), ... **FRANKIE BONES** – Dust Trax (white label), ... **LUKE SLATEN** – Phreek Phunk (NovaMute), ... **OGC MARTIN** – Never (Shaboom), ... **FAST EDDIE** – Over & Under (International House), ... **BONNY BORTH** – Misbehavin' (Junior Boy's Own), ... **STONE CIRCLE** – Sound Of Ultimate Base (Jim Masters Mix) (white label), ... **FUNK N VOID** – Technoir (Soma), ... **DAVE ANGEL** – Funk Music Island), ... **SUBJECTIVE** – Trammer (Rotation), ... **THROB** – Sticka (Primate), ... **DAFT PUNK** – Burnin (Virgin), ... **DJ SLIP** – Slipolika (Missile), ... **SCB** – Intent To Deceive (Cluster), ... **MIKE WADE** – 19 (One Deep), ... **KAMAFLAGE** – Rumblestütskin (Tortured), ... **FREG** – Unfilled (Distance), ... **OUTSIDE** – Trax For The Ghetto (Jus Trax), ... **WARPED 49** – A High Naturally (Dave Angel Rework), ... **VITRO** – Set It Down (white label), ... **VICTOR CALDERONE** – Beat Me Harder (Eight Ball), ... **BEN TISDALE** – Filaments Part 2, ... **DAFT PUNK** – Around The World (Virgin), ... **GENE FARFIS** – A Place 4 Me (Soma), ... **REYVIG MAUREK** – Inolacypse (Zoom)

Bradford, Scooby and The Bing Bong Room DJs bring up the rear. Criekey missus.

*Other Shindig dates for your diary: Smokin' Jo and Darren Emerson (February 21), Marshall Jefferson and David Holmes (28) and Renaissance with Daniele Davoli and Chris & James (March 7)*

### 31 LONDON: THE GALLERY/HEAVENLY JUKEBOX

Turnmills, 63b Clerkenwell Road. 0171-250-3609.

10-6am/9.30-3.30am. £10/£7/£8

Heavenly Jukebox, Friday February 27

Your host Tony Hart welcomes you into The Gallery to look at his paintbrush collection. Falling through the broom cupboard wall it's mayhem. Booming out the booth we've got Boy George, Daniele Davoli, Darren Stokes, Guy Ormadel and Steve Lee with Electronica supplied by Carl Clarke and the Kahuna boys. Valentine's night has Jon Carter and Andy Weatherall putting their last pennies in the Heavenly Jukebox with Paul Daley, Jamie Cruissey and Mr Chesh. *Other Turnmills dates for your diary: The Gallery with Judge Jules and Jon Pleased (February 13) and Tall Paul (20) while*

*Saturday's Heavenly Jukebox sees Jon Carter and Richard Fearless (21) and Norman Cook and Justin Robertson (28)*

### 32 NOTTINGHAM: ZERO G

Saturday February 14

Essance, Goldsmith Street. 0171-357-0004.

9-3am. £11/£9

Tony Humphries practically flattens resident Allister Whitehead as he stumbles into the booth at Zero G and then proceeds to get very sweaty. The Lounge Bar sees DJs Dark and Lovely serving up the disco and funk. *Other Zero dates for your diary: Danny Rampling (February 21)*

### 33 MANCHESTER: ELECTRIC BLUE

Friday February 20

Kaleida, Oldham Street. 0161-907-0602. 10.30-3am. £5

Ashley Beedle chooses this top night out to launch his Black Jazz Chronicles album (out now on Nuphonic, folks) with help from his whisky-loving henchman and Nuphonic tea-boy Dave Hill. Expect a right old mix-up of styles and drinks and maybe even a mixed round of sandwiches, a mixed bag of folk, some dolly mixtures. *(Pull yourself together - Ed.)*

### 34 BIRMINGHAM: NUTONIK

Saturday February 28

The Rizla Suite, Upstairs @ The Venue, Branstons. 0121-233-0339. 11-4am. £7

Dem Fungle Junkies Del'Agua and Bowen will be shooting up the finest real beats for your delectation in between reviving Jon Carter from his stupor. We shouldn't always give Jon such a hard time, but there's no evidence that that can of Red Stripe isn't glued to his lips. This is a fortnightly family affair and tequila is but one quid a shot, comrades. *Other Nutonik dates for your diary: Adam Freeland (February 14)*

### 35 READING: WALLOP!

Saturday February 14

Club RG1. 57a Caversham Road. 0118-958-6093.

10-late. £8/£7/£6

The Sharp Boys, Pete Wardman and Simon Paul threaten to 'ave it at "Readings largest house night". Wonder what Checkpoint Charlie would have to say about that. Nonetheless, the flavours in the brew are different and sure to attract the massed house-heads of Reading with its 1000-capacity night from the makers of Tidy Trax

### 36 BELFAST: SHINE

Saturday February 28

QUBSU. 01232-233-368. 10-late. £9/£8

One of the clubs which really shone last year continues its deep and funky techno house connection into 1998 with a fine array of guests including sometime residents Andrew Weatherall and Justin Robertson. Dave Clarke plays this, the first of special Saturday nighters (it's normally Friday). Even if you don't like the music the cloakroom is only 50 pence and you can play on that all night.

*Other Shine dates for your diary: Residents night (February 13), Andrew Weatherall (20) and Residents (27)*

### 37 BRIGHTON: KINKY CASINO

Saturday February 21

The Escape, 10 Marine Parade. 01273-606-906.

9-late. £7/£5

Spoony gets kinky on the South Coast with a driving selection of underground garage and is joined by Andy Watts, Paul Clark, Marcus Sanderson and Aitch. "The busiest night in Brighton" they boast and promise two floors of fantastic house and garage action. Also check out Fabulous and Mental every Friday with Kenny Fabulous and Dave Mental. Bouncy underground techno is the recipe for disaster.

*Other Kinky Casino dates for your diary: Sister Bliss (February 14) and Dominic Spreadlove (March 7)*

### 38 LONDON: CLUB FOR LIFE CULT

Saturday February 28

The Gardening Club, 4 The Piazza. 0171-836-4052.

10-late. £8/£6

The good old Gardening Club, a Saturday night institution for

its many green-fingered followers makes an appearance with its revamped cult look. The neighbouring Rock Garden venue is being freshly mown as we speak to accommodate the big beat antics of various nutters. Jon Pleased Wimmin and Laurence Nelson battle it out with Craig Campbell, Annie Nightingale and Fraser Cooke on the February 28. *Other CFLC dates for your diary: Brandon Block, Phil Perry, Massimo and Chad Jackson (February 14) and Laurence Nelson, Lisa Loud and Craig Jensen (21)*

### 39 MANCHESTER: THE ELECTRIC CHAIR

Saturday February 28

Manchester Roadhouse, Newton Street. 0161-907-0602. 10.30-5am. £6

The residence of the excellent Una Bombers opens its portals wide for Harvey, possibly the best lager in the world and a nice bloke to boot. He might even show you his Black Cock 12-inch (it's his record label, alright). Expect disco, house, echoes, laser shows and a bouncy castle.

### 40 LEICESTER: GOODBYE CRUEL WORLD

Friday February 13

Flaming Collossus, Welford Road. 0976-203-742.

9.30-2.30am. £8/£7/£6

750 punters pack into this weird and wonderful venue every Friday and say "Goodbye Cruel World and hello beer, fags, birds, blokes and all sorts of frolics." Aside from that the ever busy Jon Pleased Wimmin joins Paul Harris, Norfolk and Good. What happened to Evil or Hate. Oh, the hilarity, here's the bottom line of their fax. "When we started Goodbye Cruel World me ma said to me 'Norfolk and Good would come of it son'". Another shit joke like that and you're out of the listings, mate. I make all the crap jokes around here, alright.

*Other Goodbye Cruel World dates for your diary: Danny Rampling (February 20) and Tall Paul (March 6)*

### 41 LONDON: A FEELIN'

Saturday February 14

Club 9, Young Street, W8. 0171-622-8519. 10-3am. £7/£5

A welcome break from the incurable rash of speed garage nights in the Big Smoke is Saturday's A Feelin' where they promise a more soulful vibe mixed up with some house and disco. Residents St John Da Silva and Glyne Brathwaite are joined by guests Allan Russell and Ali B. I've got "a feelin" this'll be good. Titter.

### 42 EDINBURGH: TRIBAL FUNKTION

Saturday March 14

The Venue, Calton Road, Edinburgh. 0131-550-3716.

10-late. £9/£7

Chicago's Bernard Badie stands behind the wheels and the ever so good Dajae sings her Cajual material live. Tribal have some of the finest residents this side of Edinburgh. *Other Funktion dates for your diary: Dimitri from Paris (February 14) and All Star Residents Night (28)*

### 43 LONDON: PURE SILK

Saturday February 14

SW1, Victoria Street, Victoria. 0171-494-4034.

10.30-6am. £10/£8/£7.

Remove those Reeboks and don your best Guccis for this smart garage do every Saturday. Our very own Bethan Cole called the vibe "hold it down" and "cool" so, umm, get down there and hold it right down? The silken ones also boast a female DJ-only room which rocks. The Valentines heart-throbs on the February 14 are Norris "Da Boss" Windross, Spoony, Booker T, Micky Simms, Wayne Pasha and Funky Smith plus MC's and live percussion.

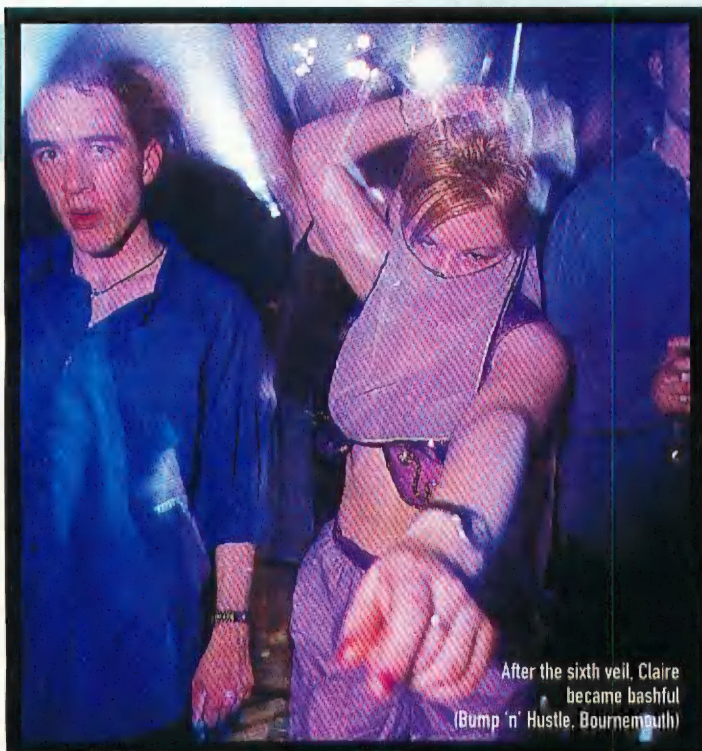
### 44 LIVERPOOL: FUNK-TION

Friday February 13

Clear, Mount Pleasant. 0151-709-1909. 10-4am. £6/ NUS/concession.

Not the luckiest night of the year to start a new night, especially a jungle club in Liverpool, but from what young Jonathon, the promoter, tells us this will be worth a look and





After the sixth veil, Claire became bashful (Bump 'n' Hustle, Bournemouth)

yer six notes please. The man like Grooverider steps up for the opening with his bags stuffed with plates no doubt. *Other Funk-tion dates for your diary: BC and DJ Ryan (February 20) and DJ Hype (27)*

#### 45 BIRMINGHAM: HOUSE OF GOD

**Saturday March 7**  
The Dance Factory, Digbeth. 0973-308-381. 9-3am. £7/£6

The House Of God returns the holy one to his spiritual home every fortnight for a heavy dosing of techno and deep house plus Steve KC, Gecko, Warp and Shaolin spinning in the back room with hip-hop and jungle.

*Other House Of God House Of God dates for your diary: Trevor Rockliffe (February 21)*

#### 46 LEICESTER: INFECTIOUS BEATZ

**Friday February 20**  
Zig Zags, 77 St Johns. 01905-427-120. 9-2am. £6/£5

Allegedly the Midland's only weekly drum & bass night, and previously known as Urban Flava, they're hoping the Infectious Beatz will have you jumpin' and with Bryan G behind the wheel they can't fail. Residents Nicky Blackmarket, Nexus, Vek and Astro join regular visits from Birmingham's Kool FM DJs.

*Other Infectious Beatz dates for your diary: DJ Zinc, Ascend and MC Rage (February 13), residents (27), Nicky Blackmarket & co (March 6)*

#### 47 LONDON: OFF-CENTRE/ TUMMYTOUCH

**Saturday February 28/Saturday February 21**  
333, Old Street. 0171-738-1800/0171-256-0827 (Tummy Touch). 10-5am. £8/£5

The man they call Patrick Forge (cos that's his name apparently) heads the all-star cast at London's skankiest venue with Off-Centre. Tidy beats also out of the bag for Mr Scruff, Outcaste, Ross Clarke, Seb 'bitten off more than he can' Chew and Mickey Brazil. The week before dance your popsocks off to Tummy Touch, Tim 'Love' Lee's Balearic hoedown. He's joined by Boomba Macao, the fucking fantastic Groove Armada, Faze Action, The Idjut Boys and The Love Example and rather special guests Joe 2000 (Runaways) and Matty Skylab. *Other 333 dates for your diary: Phil Asher, Patrick Forge, Fat City, and (February 14)*

#### 48 PORTSMOUTH: GEUSHKY

**Saturday February 28**  
The Wedgewood Rooms, Albert Road.

01705-293-050. 9-late. £7.  
Daz Saund travels to Pompey joining residents Ian Void and Dave Saunders for a soiree of techno and those kinda sounds. With so few clubs around this area the silly-named club should pack them in.

#### 49 LONDON: SUGAR CANDY

**Friday March 6**  
The Cross, Goods Way Depot, off York Way, Kings Cross. 0976-259-191. 10-5am. £15/£9 members  
Born on a dark night two years ago with no promotion and 300 people, Sugar Candy celebrate their second birthday with Simon Lee, Stuart Fullerton, Joe Fish, Matt Lawes, Declan and Jon Pleased Wimmin. Expect a true extravaganza and lots of birthday treats.

#### 50 BIDEFORD: MADHOUSE MANIA

**Saturday February 28**  
Kingsley Klub, Golf Links Road. 01237-477-234. 8-1am. £7  
That old glamour puss Tasha Killer Pussie

# MUZIK

## CLUB NIGHTS

WHERE TO LEAP ABOUT LIKE AN OVERSEXED GIBBON THIS MONTH

### LONDON — FEBRUARY 14

#### RULIN' — MUZIK NIGHT

Ministry Of Sound, 103 Gaunt Street, SE1.  
0171-378-6528. 12-9am. £15/10  
Terry Hunter, Frankie Foncell, Phil Perry, Bobbi & Steve, Norman Jay, Mark Wilkinson and Yousef (MUZIK)

### LONDON — FEBRUARY 15

#### TWICE AS NICE — MUZIK NIGHT

The Coliseum, No 1 Nine Elms Lane.  
0171-282-4185. 9-3am. £8/5  
Spoony, Omar, Milan and Michael Bolton (Backroom)

### STAMFORD — FEBRUARY 20

#### CREATION — MUZIK NIGHT

9 Silver Lane, Broad Street.  
01780-482-662. 9-2am. £4.50/3.50  
Scott Bond, DJ K (MUZIK), Nicky P, Geoff Hawkins and Steve Monroe

### DERBY — FEBRUARY 21

#### PROGRESS — MUZIK NIGHT

119 Abbey Street.  
01332-600-701. 9-3am. £10/8  
Mark Moore, DJ K (MUZIK), Tony De Vit and Pete & Russell

### PLYMOUTH — FEBRUARY 21

#### UNITED — MUZIK NIGHT

The Warehouse  
Pete Tong with The Essential Mix

### SOUTHAMPTON — FEBRUARY 28

#### MENAGE A TROIS BOAT PARTY — MUZIK NIGHT

Ocean Village Port  
01703-235-008. 10-4am. £11/10  
Marcus James (MUZIK), Richard Ford, Paul Sawyer and Zabeila

### LONDON — MARCH 5

#### KOMMOTION — MUZIK NIGHT

Ministry Of Sound, 103 Gaunt Street  
10-4am. £10/8  
Karl "Tuff Enuff" Brown, Matt "Jam" Lamont, Spoony, Timmi Magic, Mikee B, Rudeboy Rupert and DJ K (MUZIK)

### BIRMINGHAM — MARCH 14

#### WOBBLE — MUZIK NIGHT

The Venue, Old China Town.  
0121-233-0339. 11-6.30am. £10/7  
Norman Jay, Andrew Weatherall, Nelson Rosada and Alison Marks (MUZIK)





**Price**  
**£15.00 plus £1.50 booking fee**

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**PAGE 363**  
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(Bedrock)



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# PREMIER LEAGUE CLUBS

## MUZIK'S LEAGUE TABLE OF THE BEST CLUBS IN THE LAND



### 1 (-) PROGRESS (Saturdays, The Eclipse, Derby)

Another new entry straight into the top of Muzik's Premier League, this time from one of the great bastions of good-time house music in the UK. Progress in Derby is five years old, and their birthday celebrations reminded us of why this club remains a clubbing institution. Ever since its early days at the Wherehouse and The Conservatory, DJs such as Jon Pleased Wimmin have stated that Progress is one of their favourite clubs to play. It's easy to see why. Walking into Progress for the birthday was like stepping back in time, with the electric atmosphere from the young ecstatic crowd reminding us of raves of yesteryear. Tony De Vit hammered it out, Boy George was on the mike, a choir sang happy birthday to promoters and residents Pete Wye and Russell Davison, while Jon Pleased Wimmin rocked the joint with an amazing set which peaked with Todd Terry's remix of Wham's classic "Everything She Wants". What a moment. Pete and Russell, in true Progress style, played the last hour with a ten-minute megamix of Inner City's anthemic "Do Me Right". The club was an absolute revelation, and one wonders how on earth Progress is rarely given the respect it deserves. Well, we're here to put all that right. Progress, welcome to the very top of Muzik's Premier League Clubs. A super club, in the true sense of the word.

### 2 (1) MOVEMENT (Thursdays, Bar Rumba, London)

Falling one notch only because of the amazing birthday celebrations at Progress, this month has seen Movement host a massive Christmas bash with Twice As Nice as well as introduce a new feature called Raw Talent where the likes of our very own Bedroom Bedlam DJs spin between 9 and 10pm. Keep it moving.

### 3 (2) TWICE AS NICE (Sundays, Colosseum, London)

Who's been to Twice As Nice this month? How about Wesley Snipes, the entire Liverpool football team and Afrika Bambaataa. Not a bad month, especially as the Muzik party rocked and Ramsey & Fenn performed a live PA of "Lovebug". Respect to Muzik's Best Club of 1997.

### 4 (3) SUNDISSENTIAL (Sundays, Pulse, Birmingham)

Sundissentential are mad. Official. Not content with throwing one of the best New Year's Eve parties around, they then moved to a second location for a New Year's Day bash which started at 8am! Birmingham is like being in Ibiza these days. On second thoughts...

### 5 (-) CHECKPOINT CHARLIE (Fridays fortnightly, Applejacks, Reading)

Welcome return for one of the best clubs the UK has ever seen. Now attracting an entirely new crowd of students from the local university, Checkpoint has cleared out the dead wood by bouncing back with a storming re-opening with the man Laurent Garnier performing one of his invincible eight hour sets.

### 6 (7) SKINT ON FRIDAYS (Fridays monthly, The End, London)

As Norman Cook pretty much takes over UK dancefloors with his remixes of Wildchild, Cornershop, Christopher Just and his own Freak Power project, so Skint On Fridays continues to be the best night currently running at London institution The End.

### 7 (8) THE ORBIT (Saturdays, After Dark, Morley)

Is techno dead? Not if The Orbit is anything to go by, with the night still rammed to the rafters every week with the likes of Sven Vath saving his UK appearances for this loyal northern crowd. Along with Bugged Out, Ultimate Base, The End, Voodoo, Lost and Atomic Jam, techno still does have a voice in this country.

### 8 (RE) GATECRASHER (Saturdays, Republic, Sheffield)

Pete Tong's Essential Selection rolled into town last month, and caused one of the biggest roadblocks Gatecrasher has ever seen. The atmosphere was electric, the crowd were pulling Playstations out of the wall, and Gatecrasher, as a result, crashes straight back into Muzik's Premier League Clubs. Respect.

### 9 (4) DROP THE BOMB (Saturdays, The Bomb, Nottingham)

Nottingham is undergoing a huge renaissance at the moment with Charlie Chester hosting a superb Friday night at Essance and with Drop The Bomb standing up for deeper strands of house music. Look out for Bedroom Bedlam jocks spinning here, too.

### 10 (-) FUN (Saturdays, Steering Wheel, Birmingham)

Debut appearance from the classic Midlands club night, which is run by two of our most colourful promoters, Piers and Barney. Back to its old-self thanks to a fresh influx of young clubbers, Fun is back where it always belonged. In the Premier League.

Thrusting forward at Progress



"I'm not taking requests tonight, Sonia" points out Jon Pleased Wimmin



An incident involving with some locals sadly left DJ Pete Wye with one arm and a tongue problem

Pics: Raise-A-Head



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# wear it out

AT GANJA KRU, THE END, LONDON



this month we have mostly been wearing...

words and pics JAMIE B



**BAILEY, DJ**  
What do you look like? "Freestyle, smart but casual"



**CHRISTINA CAMELO, 24, STUDENT**  
What do you look like? "Cute and friendly"



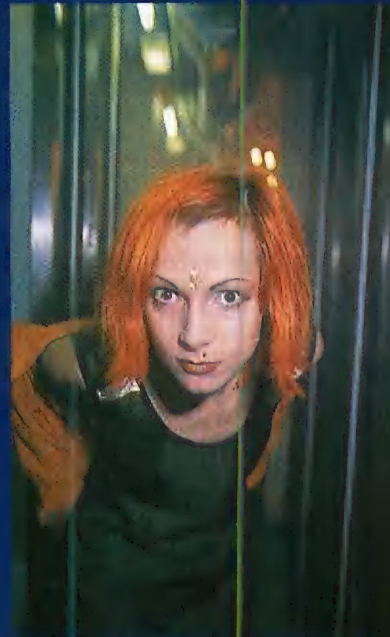
**EMMA DARWISH, 19, STUDENT**  
What do you look like? "Whatever the fuck I want!"



**SARAH, 22, BARFLY**  
What do you look like? "Unstable"



**ALAN CASTELLARO, 30, TEAM LEADER AT HMV**  
What do you look like? "Wicked!"



**CLAUDIA, 26, HAIRDRESSER**  
What do you look like? "Myself. I don't like association"



**DES POLYS, 32, STUDENT**  
What do you look like? "Cool, laid-back and funky"



**LUCY CAMPBELL, 24, FASHION ASSISTANT/WRITER**  
What do you look like? "A mess!"



# INSOMNIA FLOORFILLERS

## CLUBS AND LIVES



### LUSH

Kellys, Portrush

#### THE HISTORY:

World-renowned for having one of the wildest and most appreciative crowds in the entire clubbing universe, it is referred to by Pete Tong as

"Ireland's Cream", while Sasha cites it as his favourite gig in the UK. Taking in over 1,500 people every Saturday, Lush takes place in the massive Kellys complex which features three clubs, 14 bars, a caravan park, a restaurant and a reduced-rate hotel to accommodate the nutty Irish clubbers who treat every weekend here like a two-week holiday in Ibiza. Every hotel room has a CD player, aiding the hotel party cause as soon as the club closes its doors at 1.30am.

The music is edged more to the progressive sound, which is why in the last month alone Laurence Nelson, Matthew Roberts, Terry Marks and tonight's Renaissance guests, Fathers Of Sound and Danielle Davoli, have all rocked it here. **STRANGE BUT TRUE!**

Big beat baron Derek Dahlarge started his club career at Kellys as a barman! Even stranger, at one point tonight in the middle of the dancefloor five lads started to chant Frantique's "Get up/stand up/strut your funkystuff". 15 minutes later, 1,500 people were singing it and drowning out the sound of the Fathers Of Sound.

#### WHY SHOULD YOU GO THERE:

Kellys restores everyone's faith in the joys of clubbing. Even if the music isn't your bag, the atmosphere is like nowhere else. Muzik's photographer insists that in four years of taking pictures in nightclubs all over the world, he has never been mobbed like he was at Kellys.

#### WHAT THE PROMOTER SAYS:

Colin Hamilton: "The atmosphere here is still so fresh because people haven't seen it all before. Because of the political troubles in Northern Ireland, people come to Kellys to forget about everything else in their lives. And as Portrush is one hour from Belfast and Derry, people have to make a lot of effort to get here. As a result you enjoy yourselves no matter what."

#### WHAT THE PUNTERS SAY:

Lisa and Jane from Bangor: "We love Kellys! We drive for over 90 minutes at least once a month to be here. Nothing beats its friendly atmosphere."

#### WHAT MUZIK SAYS:

For just over £100 a flight, Kelly's really is a revelation. We've heard for years of the special atmosphere in the club, but when you land in Belfast and then drive to the furthest northern point on the island, you realise why the club has such a sense of freedom. It is located right next to the beautiful coast, and one can only dream of spending midsummer nights at this club. Kelly's is like going back to the future.

Ben Turner

Forthcoming guests at Lush include Lisa Loud (Feb 14), Ian Ossia (21), Gordon Kaye (28), Luke Neville (March 7) and the second birthday party with Tall Paul & Seb Fontaine (14)

Here's a picture of two beautiful young ladies enjoying an evening on the tiles





# INSOMNIA FLOORFILLERS CLUBS AND LIVES

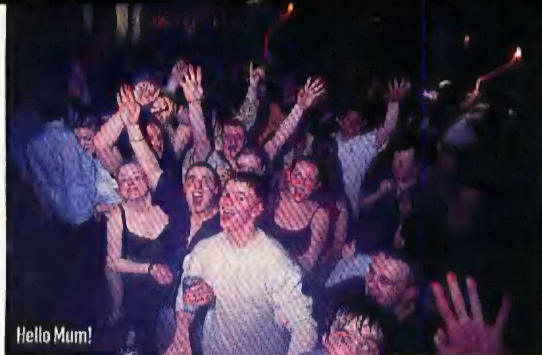
PICS: JAMIE B



Danielli Davoli



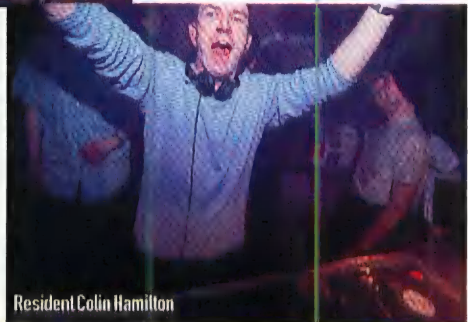
As always, someone doesn't get the joke



Hello Mum!

## COLIN HAMILTON'S 10 FOR TODAY

- 1 UNTITLED Storm (white label)
- 2 SIX Amethyst (Jackpot)
- 3 BREATH IN YOU Tekara (Three Beat)
- 4 SAMPLER EP Osaka (Red Parrot)
- 5 THE THING FSDP (Spot On)
- 6 INFAMY Treat (acetate)
- 7 DECIMATE Void (Limbo)
- 8 FORTUNES Dominion (acetate)
- 9 MINDGAMES Phunk Phorce (Ultra Traxx)
- 10 GOLD Lush! (Freerange)



Resident Colin Hamilton



# INSOMNIA FLOORFILLERS

## CLUBS AND LIVES

### SOUND OF THE SUBURBS

#### The Lounge, Kingston

MANCHESTER has Didsbury, Liverpool's got Southport and London has Kingston.

The dreaded suburb. A blend of inner city attitude and lager louts mixed with the snail's pace and honeysuckle whiff of the countryside and, incidentally, the perfect spot to prick up your ears for the latest Sound Of The Suburbs night.

Phil Perry has chosen Kingston's freshly baptised Lounge to host his first club since we waved a sad farewell to his Full Circle marathon Sunday-nighter. And it's a damn funky sequel.

This Lounge, not surprisingly, isn't exactly someone's front room. Instead of armchairs, tea cosies and "Brookie" on the box, we're dealing with neon, curved walls, a 21st-century DJ booth and the newest *Kerrazy* concept in British clubbing, the hybrid bar/club.

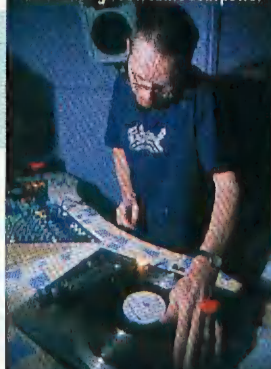
What better way to spend a Saturday night than

propping up the bar with some mates, listening to anyone from David Holmes to Dean Thatcher warm you up, then lurch towards the dancefloor and groove. Tonight it's Jim Masters spinning anything from a very mellow remix of Jhelisa's "Friendly Pressure" to top hard house action and then back to ambient. The soul doctor Bob Jones follows the mix 'n' match theme with Young MC's "Know How", a medley of Latin house thumpers, James Brown and the Ballistic Brothers' dancefloor anthem, "Blacker".

The ever-unassuming Jones blows gently on his nose while 200 wild-eyed Kingstonians whoop it up. "The trouble is, I don't mix. I blend," he explains, blatantly oblivious to the deep groove that he's funk'd up. Talking to those same sweaty punters, the best one of them can offer is, "I'm well cheesed off. Where are all the girls?" Admittedly, the ladies are rather lacking tonight, but hey, this is suburbia and they're probably all up west at Ritzys. More fool them, really.

Rob Da Bank

Bob Jones gives it some soul power



You can point that somewhere else, pal

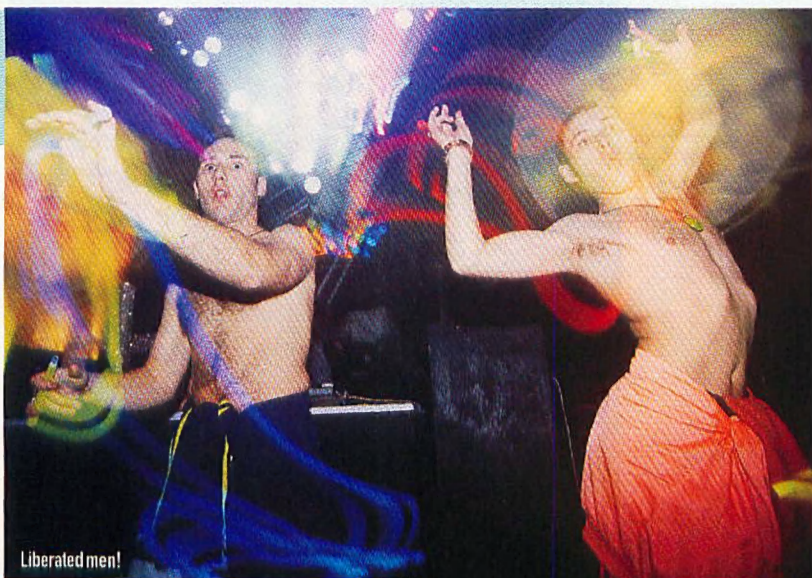


Besht mates. Hic...

Pics: Jamie B



# INSOMNIA FLOORFILLERS CLUBS AND LIVES

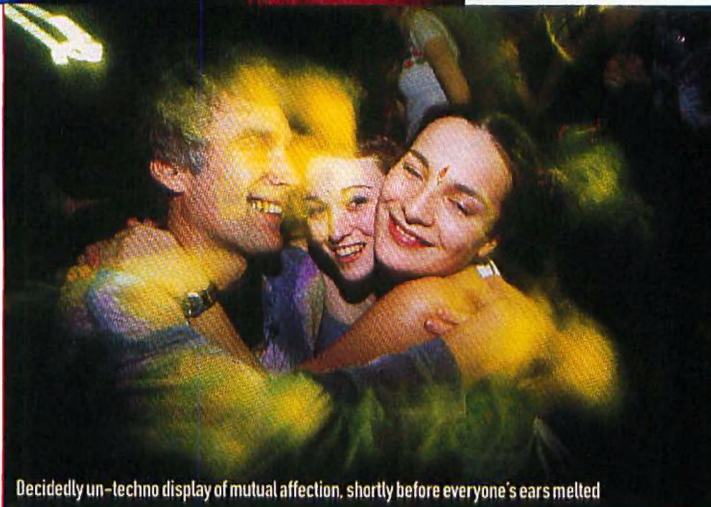


Pics: Raise-A-Head

Liberated men!

## THE HOUSE OF GOD — HISTORY IN THE MAKING

- HOG kicks off in a small club at Birmingham University in 1992. Surgeon and Sir Real are the first residents
- After a series of blinding one-offs, HOG secures its first residency at the Dance Factory in Birmingham in 1993
- On the back of a bonkers crowd, a creepy industrial venue and a hardcore team of jocks spinning across-the-board techno, the club goes from strength to strength
- In 1994, promoter Chris Wychard famously proclaims, 'The crowd don't give a monkeys for the so-called 'big names'. They're here for the club and music. They don't pay for some cokehead to ponce up from London for an hour's set'
- In 1995 Surgeon turns in a Dave Clarke remix, his recording career takes off and HOG is thrust onto the international techno map
- HOG sells out the Sanctuary for New Year's Eve 1997. 2,000 people go apeshit to a residents-only line-up
- In 1998, after two years of venue changes and finicky techno audiences, HOG returns to the refurbished Dance Factory, its spiritual home



Decidedly un-techno display of mutual affection, shortly before everyone's ears melted

Boom crash bosh wallop bang etc...



HOUSE OF GOD ALLTIME TOP 10  
THIRD RAIL DBX (white label)  
THE PUNISHER Underground  
Resistance (UR)  
SPUTNIK SUNDAY Tony Sapiano  
(Sabrettes)  
RINGS OF SATURN X102 (Tresor)  
PARIS EP Laurent Garnier  
(F Communications)  
PEPPERMINT LOUNGE EP Unknown  
(white label)  
ACID POP Leo Anibaldi (ACV)  
BADGER BITE Surgeon (Downwards)  
FORCE FACTOR Laura Grabb  
(Industrial Strength)  
LORD OF THE WORLD Black Sabbath  
(MCA)

Compiled by Paul Damage, Terry  
Donovan, Herbie, Sir Real & Surgeon

## HOUSE OF GOD FIFTH BIRTHDAY

Que Club, Birmingham

FIVE years. A long time in clubland. Five years when we've seen techno, once the premier league soundtrack, demoted to the third division by the likes of speed garage and drum & bass. But the vagaries of fashion haven't fazed the mighty House Of God one little bit. Oh no. They've stuck true to the cause through thick and thin, never giving an inch. And right now, in 1998, as techno begins an inexorable resurrection, the HOGsters are reaping the rewards.

In many ways, two blistering live sets from Surgeon and Sir Real sum up the appeal of the club perfectly. Sonically, they're poles apart (tough and abrasive versus funky and experimental) but

HOG has never been about eight hours of minimalist gonad-scratching. It's about their residents connecting the dots between chunky house, old skool hardcore and upfront techno, not just 'Nosebleed 10-6'. So early on, Herbie keeps it warm and groovy before Terry Donovan drops the rave-ish 'Pilgrimage To Paradise' by Sourmash and sends the lightstick massive absolutely potty.

Out back, jocks from PCM and Peacekeeper keep it real on the jungle frontline under Gulf War-style camouflage nets, booming basslines and blitzkreig breakbeats. There's none of your panty-waist ambient stuff, just pure jungle bizness. Then back in the main arena, the aptly-named Paul Damage drops some hard fucking shit on Choci's Chewns.

So here's the deal. No hype, no double-page magazine ads, no 'big names' and no messin'. In effect, The House Of God say fuck Richie Hawtin, fuck Darren Emerson, fuck Carl Cox and (just for good measure) fuck you, too. House Of God. Five years rulin'. Kieran Wyatt

*House Of God takes place on fortnightly Saturdays at The Dance Factory, Digbeth High Street, Birmingham (information on 0973 308 381). Forthcoming guests are unimportant*





words & pics KIERAN WYATT

# READERS LIVES

## WHAT YOU LOT REALLY GET UP TO

### PETER PAN as spotted at Drop The Bomb, Nottingham

**PERSONAL DETAILS:** An eight-year-old "dimension traveller" from Neverland.

**WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?**

I saw the UK Subs play live when I was 13 but my first acid house experience was a very underground gay club in Nottingham – I couldn't possibly say where it was!

**WHAT ARE YOUR FAVOURITE CLUBS?**

The backroom at Atomic Jam and any outdoor parties put on by the Midlands massive.

**HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?**

I've been clubbing in the Outer Hebrides and I've also been around North America a lot.

**WHICH DJS DO YOU ALWAYS TRY AND HEAR?**

Rocky, 'cos he has it large and has the gift of musical ability, and all the underground DJs who keep deep house music alive.

**AND WHICH DO YOU ALWAYS AVOID?**

I don't hate any DJs really, they're all doing their thing. People make up their own minds whether they want to hear them or not.

**WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?**

Normally in bed. Who with? I don't kiss and tell!

**WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?**

I spent the last two months in America and it felt like one long party!

**WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?**

Practising witchcraft – magic without peer.

**HOW MANY RECORDS DO YOU BUY EACH MONTH?**

I blag most of my records.

**WHAT WERE THE LAST FEW TUNES YOU BOUGHT?**

I got a variety of tunes on Low Pressings, Odori from Sheffield and Solid Grooves from San Jose.

**WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL TIME?**

It changes every month but at the moment it's got to be "Bothy Culture" by Martin Bennett as it gives me a new experience in dance music which is what I'm always after.

**WHAT'S THE BEST THING IN YOUR LIFE?**

My little boy, Laran Star. He has the biggest eyes I've ever seen and those eyes tell me that things are going to be alright.

**IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?**

In the trees. Learning about life. Doing my wild thing.

**WHAT WILL MAKE YOU STOP CLUBBING?**

A lack of substance, variety, depth and morality on the dancefloor.

**ANYONE YOU WANT TO GIVE A BIG SHOUT OUT TO?**

A big one to Daniela.



### LENA G as spotted at Movement's 1st Birthday, Bar Rumba, London

**PERSONAL DETAILS:** A 22-year-old barperson from London.

**WHAT WAS YOUR FIRST REAL CLUBBING EXPERIENCE?**

I started in 1988 going to clubs like Yikes and Zen in Reading and Slough. They were playing old acid rave stuff. It was just brilliant. It was more natural, not pretentious like it is now.

**WHAT ARE YOUR FAVOURITE CLUBS?**

Bar Rumba, Blue Note and for big beat reasons, 333 Club.

**HOW DO YOU DECIDE WHERE TO CLUB?**

I'm a bit of a flyer collector so I've got all the flyers in front of me to help me decide. A lot of the time it depends which guestlist I can blag!

**HOW FAR ARE YOU PREPARED TO TRAVEL TO VISIT A CLUB?**

I've been up to Mansfield to see DJ Hype play some drum & bass to loads of weird people with white gloves on and that.

**WHICH DJS DO YOU ALWAYS TRY AND HEAR?**

Bryan Gee for his determination and Andy C.

**AND WHICH DO YOU ALWAYS AVOID?**

I'm quite easy going but I don't like anyone playing any of that cheesier speed garage shit. It does my head in.

**WHERE DO YOU NORMALLY END UP AFTER CLOSING TIME?**

It depends because I'm into two sorts of music. If I've been to a big beat club then it's usually an after-party, I start Friday and end up Sunday evening. But with drum & bass it's a bit different – I just go home, chill out and have a spliff.

**WHAT'S BEEN YOUR BEST NIGHT IN THE PAST SIX MONTHS?**

I went to the Essential do at Alexandria Palace for New Year's Eve which was wicked. It had all my drum & bass mates and all my bigger beats mate there and it got really messy at the after party. But I must say that Glastonbury last year was excellent too.

**WHAT WOULD YOU DO IF YOU WEREN'T CLUBBING ONE WEEKEND?**

Sometimes I do a bit of DJing or go round to a mate's house and make some food.

**HOW MANY RECORDS DO YOU BUY EACH MONTH?**

A lot of my mates work in the music business so I get a lot free. But I'll buy a few CDs each month, mainly big beat albums.

**WHAT'S YOUR FAVOURITE DANCE RECORD OF ALL-TIME?**

It has to be "Two Bad Mice" by Rob Playford, because it reminds me of the old days when you phoned up a number and ended up in a field for four days.

**WHAT'S THE BEST THING IN YOUR LIFE?**

Music. I live for it.

**IF THERE WERE NO CLUBS, WHAT WOULD YOU DO WITH YOUR TIME?**

Probably make a club. It would be versatile with all sorts of music but drum & bass in the main room.

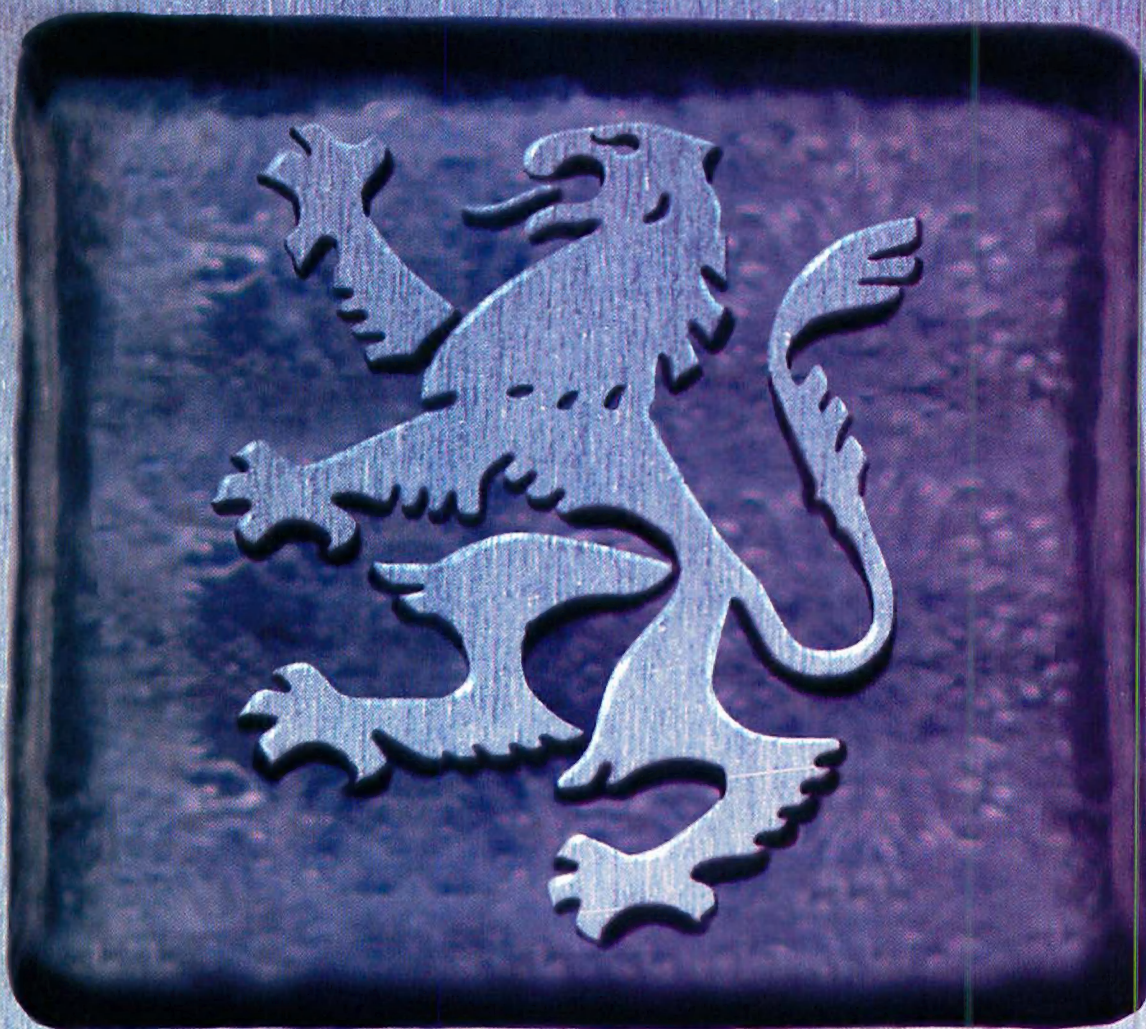
**WHAT WILL MAKE YOU STOP CLUBBING?**

Death!

**ANYONE YOU WANT TO GIVE A BIG SHOUT OUT TO?**

Bryan Gee, Ollie, Aiedo and Laurence.





# Gatecrasher®

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Room 1 Residents: Judge Jules Scott Bond Matt Hardwick Room 2 Residents: Ralph Lawson Miles Hollway Elliot Eastwick

## February 14th (Valentines Day)

Main Room

Judge Jules • Danny Rampling •  
Seb Fontaine • Scott Bond •  
Guy Ormadel

2nd Room with

Miles Hollway • Elliot Eastwick

Top Bar

Andrew Clarke • Ricky Chopra

## February 21st

Main Room

Tony De Vit • Mark Moore •  
Chris & James • Tom Wainwright •  
Matt Hardwick

2nd Room with

Ralph Lawson • Elliot Eastwick

Top Bar

Andrew Clarke • Ricky Chopra

## February 28th

Main Room

Judge Jules • Brandon Block  
& Alex P (Back 2 Back) •  
Three in One (Germany) • Scott Bond

2nd Room with

Ralph Lawson • Miles Hollway

Top Bar

Andrew Clarke • Ricky Chopra

## March 7th

Main Room

DJ Taucher (Exclusive UK Debut) •  
Tall Paul • John Kelly •  
Matt Hardwick

2nd Room with

Elliot Eastwick • Ben Davies

Top Bar

Andrew Clarke • Ricky Chopra

## March 14th

Main Room

Judge Jules • Tony De Vit •  
Brandon Block & Alex P (Back 2 Back) •  
DJ Dan • Guy Ormadel

2nd Room with

Ralph Lawson • Elliot Eastwick

Top Bar

Andrew Clarke • Ricky Chopra

**Doors open 10pm - 6am Admission - £10.00 Members & NUS / £12.50 Non Members**

For further information please contact: Gatecrasher Tel: 0121 605 8970

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